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BRZRKR

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BRZRKR

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CHAPTER ONE

IT'S TIME.

"TIME.

"TIME IS A FUNNY THING."

HOW YOU DOING?

GETTIN' READY.

WE'RE COMING IN HIGH...

HOLD ON...

READY?

READY.

WAIT FOR MY MARK BEFORE WE--

SHIT.

"DO YOU KNOW WHAT TODAY IS?"

"NO. WHAT IS IT?"

"IT'S OUR ANNIVERSARY."

"WE'VE BEEN WORKING TOGETHER FOR A YEAR, TODAY."

"DOES THAT FEEL LIKE A LONG TIME TO YOU?"

PFFT

PFFT

"IT DOES."

"LIFE IS SHORT.

TECH Q

"I THINK WE'VE MADE SOME PROGRESS."

"YEAH?"

"YES. I FEEL LIKE...

"I FEEL A CONNECTION.

"TELL ME IF I'M WRONG."

"YOU...YOU'RE NOT WRONG."

"BUT I'VE FELT A ***LOT*** OF CONNECTIONS."

"CONNECTIONS END UP **HURTING.**

"CONNECTIONS DON'T END WELL WITH ME."

"I'D LIKE TO THINK THIS IS DIFFERENT.

"DOES THIS FEEL DIFFERENT TO YOU?"

"IT DOES."

"I PROMISED TO HELP YOU.

"AND I HAVE, HAVEN'T I?"

"YES."

PFFT

PFFT

PFFT

PFFT

DONDE ESTA EL PRESIDENTE?!

<HURRY UP! WHERE IS HE?!>

<H-HE'S GONE... TO THE AIRPORT. H-HE'S LEAVING THE COUNTRY...>

"AND IN RETURN YOU'VE HELPED US."

"SOMETHING HAPPENED TODAY?"

La Biografía

HUGO
SIN UNIFO
CRISTINA MARCA
ALBERTO BARRERA
DEBATE

"A LOT OF THINGS HAPPENED."

GOD DAMN.

"WHAT I MEAN IS, YOUR CHARTS SPIKED.

H-KRT

"YOUR TEMPORAL LOBE.

"I SAW ACTIVITY THERE.

"NEW BRANCHES LIT UP THAT WEREN'T ACTIVE BEFORE."

BUDDABUDDA BUDDA

"AND?"

"AND I THINK THE ADJUSTMENTS IN YOUR ***PROTOCOL*** ARE HELPING.

"THEY'RE HELPING YOU REMEMBER."

"I TOLD YOU. I HAVE A PERFECT MEMORY.

"AND BY PERFECT, I MEAN I REMEMBER WHAT THE VICTIMS OF THE **BLACK DEATH** SMELLED LIKE."

"I REMEMBER THE SMELL OF AN ANGRY MOB PUTTING TORCH TO TAR AND FEATHERS."

SLAM

"I REMEMBER THE SOUND OF STEEL SWORDS BITING THROUGH FLESH AND BREAKING BONES."

BLAM

"YOU HAVE A PERFECT MEMORY UP TO...UP TO A POINT."

"EVERY DAY YOU REMEMBER, YOU REMEMBER COMPLETELY."

"RIGHT."

"BUT THERE ARE DAYS YOU DON'T WANT TO REMEMBER."

"PROBABLY."

"SOMETHING HAPPENED TO YOU TODAY OUT IN THE FIELD."

"SOMETHING DIFFERENT.

"YOU HAD A BREAKTHROUGH. BUT YOU HAVE TO TRUST ME.

"YOU NEED TO SHARE IT."

HE'S PEAKING.

ROGER THAT. HE'S ON HIS WAY TO THE TARGET.

"DID YOU HAVE THOUGHTS OF SUICIDE TODAY?"

"I NEVER HAVE THOUGHTS OF SUICIDE."

"WELL... I HAVEN'T FOR A LONG TIME, ANYWAY."

⟨W-WHAT...?⟩

SON, IF YOU CAN HEAR ME...
...THEY'RE TELLING ME THEY WANT HIM ALIVE...

WELL. I GUESS IT'S DEAD THIS TIME.

"I TOLD YOU. I DON'T WANT TO DIE.

"I JUST WANT TO BE **ABLE** TO DIE."

YOU DID GOOD, KID. DON'T FORGET...

TIME FOR YOUR **NEW PROTOCOL.**

"YOU WANT MORTALITY."

"EXACTLY."

UNDISCLOSED U.S. GOVERNMENT FACILITY OUTSIDE TACOMA, WASHINGTON.

"I KNOW YOU WANT MORTALITY.

"AND I PROMISED A YEAR AGO TO HELP YOU REACH THAT OBJECTIVE."

THIS WAY, SON.

"YOU KNOW THAT'S WHAT THIS IS ALL ABOUT."

"SO YOU SAY."

PROUD OF YOU. REST UP.

"YOU KNOW IT'S THAT."

SEE YOU ON THE OTHER SIDE.

"YOU'RE HELPING US.

GEN CLONE

"WE'RE HELPING YOU.

"MORE IMPORTANTLY..."

"I AM HELPING YOU."

DEPARTMENT OF BIOMETRIC MAPPING.

DEPARTMENT OF COGNITIVE NEUROSCIENCE.

68%

DEPARTMENT OF ORGAN REGENERATION ANALYSIS.

DEPARTMENT OF QUANTUM FIELD PHENOMENA.

DEPARTMENT OF NEURAL CIRCUITS AND NETWORKS.

STEPHEN CALDWELL.
HEAD OF BELIEF SYSTEMS AND ANCIENT TECHNOLOGY MIGRATION.

"BUT YOUR MEMORY IS GOING TO BE THE KEY.

"THE KEY TO HELPING YOURSELF.

"THIS IS YOUR JOB. AND MINE. BUT YOU KNOW THIS..."

...THIS IS MORE THAN A JOB FOR ME.

I'VE BEEN WORKING WITH YOU FOR A YEAR NOW.

I KNOW YOU'RE NOT A GOD.

I DON'T BELIEVE IN GODS.

I DON'T WORSHIP YOU. I DON'T FEAR YOU. I DON'T WANT ANY-THING FROM YOU.

EVERYONE WANTS SOMETHING.

MAKE YOUR SUPER ARMY AND YOUR CLONE SOLDIERS FROM ME. I DON'T CARE.

I JUST NEED ***MORTALITY.***

GODS ARE IMMORTAL. ***I'M*** IMMORTAL.

IT'S NOT THAT SIMPLE. ***YOU'RE*** NOT AS SIMPLE AS THAT.

YOU'RE NOT A GOD.

THEN WHAT AM I?

SOME-THING WE DON'T UNDERSTAND... YET.

AND YOU'RE RIGHT. I ***DO*** WANT SOMETHING. WHAT I WANT...IS TO ***UNDERSTAND*** YOU. BUT LET'S KEEP GOING. WE'RE GETTING CLOSE.

I WAS TRACKING YOUR HORMONAL LEVELS IN REAL-TIME AND YOU HAD SIGNIFICANT SPIKES IN UNUSUAL PLACES. YOUR NON-BLOOD-CLOTTING ELECTROLYTES WERE OFF THE CHARTS--

HEH!

WHAT? WHAT'S FUNNY?

WELL, YOU'VE COME A LONG WAY...

SINCE YOU MET ME?

NO. SINCE I MET THE UNITED STATES. YOU WERE USING WHISKEY AS A PAIN-KILLER AND HACK-SAWS TO AMPUTATE GUNSHOT WOUNDS WHEN THE REVOLUTIONARY WAR STARTED.

NOW YOU'RE LOOKING AT 3-D PROJECTIONS OF REAL-TIME DIAGNOSTICS AND QUANTUM EVALUATIONS OF MY ANTIGENS AND SERUMS.

THAT'S WHY I CAN HELP YOU... NOW.

SO YOU THINK...

YOU DID WELL OUT THERE TODAY. BUT SOMETHING WAS DIFFERENT.

I COULD TELL ON THE MONITORS. SOMETHING TRIGGERED YOU. SOMETHING HAPPENED.

"WHAT WAS IT?"

PFFT

PFFT

NO WITNESSES.

I SAW SOMETHING NEW.

I SAW PATH-WAYS IN YOUR BRAIN THAT YOU'VE BEEN BLOCKING FOR A LONG TIME.

ON THE MONITORS. I SAW NEW PATHWAYS LIGHT UP IN YOUR BRAIN. THE NEW PROTOCOLS SEEM TO BE WORKING.

SOME-THING WAS DIFFERENT. WHAT HAPPENED OUT THERE TODAY?

TODAY...?

TODAY, I REMEMBERED MY FATHER.

"AND MORE..."

"I REMEMBER..."

"I REMEMBER..."

"I REMEMBER...

"I REMEMBER BEING BORN..."

"...EIGHTY THOUSAND YEARS AGO."

CHAPTER TWO

"MY PEOPLE WERE NOMADS.

"LOOKING FOR A PLACE TO SETTLE.

"EVENTUALLY THEY FOUND A FERTILE VALLEY.

"A VALLEY THAT WAS UNFORTUNATELY HARD TO DEFEND FROM THE SURROUNDING TRIBES.

"80,000 YEARS AGO. I WAS BORN TO BE THEIR PROTECTOR. I WAS RAISED TO BE A WARRIOR. I WAS TRAINED TO BE--"

"WAIT, WAIT, WAIT. JUST...STOP."

THIS IS THE SAME STORY YOU'VE BEEN TELLING FOR 79,000 YEARS.

I'VE **READ** THIS BEFORE.

THE NEW PROTOCOLS I'VE BEEN GIVING YOU. I CAN SEE IT HERE ON THE MONITORS. YOU'RE REMEMBERING MORE THAN YOU EVER HAVE BEFORE. BUT YOU NEED TO DIG IN.

I KNOW YOU WANT TO REMEMBER. YOU WANT ANSWERS JUST AS MUCH AS I DO.

I DO. I'M JUST... I'M JUST TIRED, DIANA. BONE TIRED.

BUT WE'RE SO CLOSE. YOU REMEMBERED **BEING BORN,** B.

THE NEXT TIME YOU...

GO BERSERKER?

I WAS GOING TO SAY... **RECHARGE.**

I'M **ALWAYS** RECHARGING.

I JUST DON'T WANT YOU TO BACKSLIDE.

MY MOTHER TOLD ME ABOUT THE DAYS BEFORE I WAS BORN.

"OUR VILLAGE WOULD BE RAIDED EVERY SEASON. THE SURROUNDING VILLAGES WOULD BAND TOGETHER AND 'HARVEST' OUR VALLEY. EVEN OUR WOMEN AND CHILDREN."

WE CAN'T LIVE LIKE THIS ANYMORE.

BUT WHAT CAN WE DO? WE DON'T HAVE THE WEAPONS OR THE STRENGTH OR THE RESOURCES...

WE HAVE THE GODS. THE GODS THAT OUR ANCESTORS PRAYED TO IN THE CAVE SO LONG AGO.

THE GODS THAT YOU KNOW I STILL PRAY TO.

WHAT DO YOU PROPOSE?

I PROPOSE...

THAT WE ASK THEM FOR A ***WEAPON.***

"DO YOU HAVE ANY IDEA WHAT SUBSTANCES SHE MIGHT HAVE BEEN USING? DID SHE MENTION PLANTS OR HERBS OR...?"

"NOTHING SPECIFIC."

"SHE NEVER TOLD ME WHAT SHE USED."

MY LOVE. I AM WITH YOU. BUT YOUR METHODS ARE DANGEROUS.

"IF WE COULD NARROW DOWN THE LOCAL FLORA...IT MIGHT GIVE US A CLUE TO WHERE--"

AND WHEN...WHEN HAVE THE GODS EVER ANSWERED US...?

EXCEPT WITH SUN AND RAIN AND ENEMIES THAT TAKE OUR SPOILS?

WHAT CHOICE DO WE HAVE? HOW MANY MORE SEASONS UNTIL THEY DECIDE TO TAKE YOU OR ME? OR THE ENTIRE VILLAGE ITSELF?

IF I COULD... YOU KNOW I WOULD DO THIS.

YOUR GIFTS LIE ELSEWHERE. AND YOUR TIME WILL COME. IF THE GODS GRANT US A WEAPON, YOU WILL HAVE TO BE STRONG ENOUGH TO WIELD IT.

SAFE PASSAGE...

AS ALWAYS. I WILL WATCH OVER YOU.

...UNUTU... UN...UOU...TOOO... **UNUTE...**

...UNUTE...

"THE STORIES THAT MOTHER AND FATHER TOLD ME...VARIED..."

"HOW DOES ONE PUT INTO WORDS THAT WHICH CANNOT BE DESCRIBED?

"TECHNOLOGY THAT YOU WIELD TODAY? WOULD BE INCOMPREHENSIBLE TO THE PEOPLE OF THAT TIME."

ARE YOU OKAY?

IT DIDN'T WORK. I DID EVERYTHING CORRECTLY. I SPOKE WITH INTENT. I--I DON'T UNDER-STAND.

PATIENCE, LOVE. AS YOU SAY, THE GODS WORK IN MANY A VARIED WAY. WE MUST TRUST THEM.

OUR PRAYERS... ANSWERED!

"DO YOU KNOW HOW LONG YOU WERE IN THE WOMB?"

"TWO MOONS."

"SIXTY DAYS... HOLY SHIT."

"THEY WANTED A WEAPON..."

THE GODS HAVE LISTENED TO US.

THEY HAVE SENT US THIS GIFT.

IT'S JUST A CHILD. WHAT GOOD IS IT TO US?

LOOK!

"AND WHILE I THINK THERE WAS INITIAL DISAPPOINTMENT WITH MY BIRTH...

FSHH

"MOTHER TOLD ME THEY *ALL* SOON BELIEVED..."

"A SEASON WENT BY AND I GREW QUICKLY.

"I WAS LIVING PROOF THAT THE GODS WERE LISTENING.

"THERE WAS...SOMETHING ***INSIDE*** ME. LIKE THE OPPOSITE OF HOW ***HUNGER*** BUILDS.

"I START TO FEEL THE DESPERATION OF A STARVING MAN. BUT INSTEAD OF NEEDING FOOD...

"INSTEAD OF TAKING ***IN***...

"...I HAD TO LET IT ***OUT.***"

I DIDN'T MEAN TO, MOTHER...I JUST--I--

IT'S OKAY, MY SON. YOU ARE OUR GIFT. AND YOU WILL ALWAYS BE LOVED.

YOU JUST NEED TO LEARN.

HERE, HOLD IT LIKE THIS AND--

"THEY HAD ME TRAINED.

"AND THEY GAVE ME A WAY TO FOCUS."

YOU ARE TRULY DESTINED TO BE OUR DOG OF WAR.

THANK YOU, TEACHER.

"MY PARENTS COULDN'T HELP ME REIN IT IN. BUT THEY COULD HELP ME FIND AN OUTLET.

"AND WHEN I COULDN'T HOLD IT IN ANYMORE?

"THEY GAVE ME A PLACE TO PUT IT."

...HE'S ALREADY HEALED...

"ANOTHER SEASON. ANOTHER HARVEST STOLEN."

MANY THANKS.

NOW, MY LOVE. NOW...

NOT YET...HE'S NOT READY.

THIS IS YOUR MISSION, SON. DO YOU SEE?

THIS IS YOUR PURPOSE.

NEVER. NEVER AGAIN.

"BUT I HAD TO LET IT OUT."

TEACHER IS DEAD.

"FATHER TAUGHT ME HOW TO FOCUS MY ENERGY."

THE TIME FOR LEARNING IS OVER.

DON'T BE AFRAID.

"BUT WHAT HE NEVER REALIZED?

"WHEN I UNLEASHED MYSELF?

"I DIDN'T FEEL FEAR.

"I NEVER FELT FEAR...

"I FELT..."

"YES? KEEP GOING. WHAT WAS IT?"

FREE.

SHKK

OKAY, WELL. WE CAN CIRCLE BACK AROUND TO THAT. HOW ARE YOU FEELING NOW?

EXHAUSTED.

NO...I MEAN--YOUR HAND. CAN YOU FEEL YOUR FINGERTIPS?

LET ME REITERATE. ON BEHALF OF THE UNITED STATES GOVERNMENT, WE ARE ETERNALLY GRATEFUL FOR YOUR CONTINUED EFFORTS ON OUR BEHALF.

YEAH, WELL. YOUR "ETERNAL" AND MINE ARE A LITTLE DIFFERENT.

YOUR COUNTRY IS JUST THE LATEST IN A LONG LINE OF NATIONS WHO LOVE TO WAR. SO DON'T WORRY ABOUT MY ALLEGIANCE. I ***NEED*** TO FIGHT.

WE'VE MADE REAL PROGRESS TODAY, DON'T YOU THINK?

WE HAVE... BUT FORGIVE ME IF I DON'T GET EXCITED. YOUR SCIENCE?

"FOR CENTURIES YOU'VE BEEN MEASURING ME...

"TAKING SAMPLES...

"ANALYZING ME...

"POKING ME...

"SCANNING ME...

"I'VE BEEN STUCK A THOUSAND TIMES..."

BUT MY PROTOCOLS. **OUR** PROTOCOLS. THEY'RE WORKING. YOU SEE OUR RESULTS.

JUST A LITTLE MORE. I WANT YOU TO GO BACK...REMEMBER THE FIRST TIME...

THE FIRST TIME YOU REALIZED WHAT YOU TRULY WERE.

"IT WAS HARVEST SEASON AGAIN.

"THE SURROUNDING TRIBES? THEY'D COME AS THEY ALWAYS DID."

WE COME TO OFFER YOU A TRUCE.

A PARTNER-SHIP.

HA HA HA HA HA

HALF THE **FUN** IS IN THE TAKING.

I HOPE WE DID THE RIGHT THING...

THE GODS GAVE US A WEAPON.

THEY DID. BUT THAT WEAPON IS STILL...

"JUST A BOY."

"I REMEMBER THAT DAY, NOW.

"I REMEMBER HAVING PARENTS.

"...HAVING A TRIBE.

"...HAVING PURPOSE.

"AND I REMEMBER THAT BEING THE LAST TIME..."

THE LAST TIME I EVER FELT... HAPPY.

CHAPTER THREE

"IT HAD ONLY BEEN TWO SEASONS SINCE HE WAS BORN...

"BUT ALREADY HE WAS MAKING AN IMPACT.

"LEAVING HIS MARK.

"IN ONLY TWO SEASONS...

"...HE HAD BECOME A MAN."

GHHHKKK!

GAHHHKKK

FATHER? DID I...DID I DO WELL?

"UNLITE." WHAT THE VILLAGE CALLS YOU? IT MEANS...TWO THINGS. BOTH ***TOOL*** AND ***WEAPON***.

IT IS APT, SON. YOU HAVE PROVEN YOURSELF ONCE AGAIN.

YOU DESTROY BUT YOU ALSO BUILD. OUR VILLAGE THRIVES BECAUSE OF YOU.

ARE WE SAFE NOW, FATHER?

OUR POSITION IN THE VALLEY IS ENVIED BY ALL. AS LONG AS WE EXIST, WE WILL NEVER BE SAFE.

WHAT IS WRONG?

MOTHER? I DID ALL THAT FATHER ASKED TODAY.

I HEARD. YOU DID WELL, MY LOVE. WHAT IS IT?

I...

THEY CALL ME ***UNUTE.*** IS THAT WHAT I AM? JUST A TOOL? A WEAPON?

AM I JUST A DOG OF WAR?

YOU ARE A GIFT.

I PRAYED TO THE GODS.

AND THEY GAVE YOU TO ME.

WHAT DID YOU PRAY FOR, MOTHER?

DID YOU PRAY FOR A SON?

OR DID YOU PRAY FOR *UNUTE?*

MY LOVE?

WHAT ARE YOU DOING? PLANNING ANOTHER ATTACK?

THERE IS MUCH TO DO, BELOVED.

DO WE NOT HAVE ENOUGH? HAVE YOU NOT DESTROYED ALL OF THE VILLAGES THAT SURROUND US?

I WORRY ABOUT OUR SON.

WE ARE NEARLY FINISHED. I PROMISE YOU.

ALL OF THE KILLING. IT'S WEARING ON HIM. HE'S JUST A BOY, AFTER ALL...

IS HE?

PROMISE ME.

PROMISE ME THE FIGHTING IS NEARLY FINISHED.

I PROMISE...TO KEEP YOU AND OUR VALLEY SAFE.

"NO MATTER THE COST."

"GEOGRAPHY IS KEY. THE VALLEY WAS UNIQUELY POSITIONED...

"MOUNTAINS TO THE EAST...

"RIVER-DWELLERS TO THE SOUTH...

"PLAINSMEN TO THE NORTH...

"AND COLDER CLIMES TO THE WEST..."

"THEY WERE EXPANDING THEIR BORDERS AND HE BEGAN TO HAVE HIS DOUBTS."

THIS VILLAGE IS SO FAR, FATHER. HOW CAN THEY POSSIBLY BE A THREAT?

THIS IS THE RICHEST OF ALL THE TRIBES. THEIR WEALTH IS THE THREAT.

THEY ARE MUCH STRONGER THAN WE ARE.

"WHICH IS WHY I SEND ONLY YOU AND THESE FEW WARRIORS.

"THEY WILL NOT EXPECT ANY-THING. UNTIL IT IS TOO LATE."

BLOOP

WHAT?!

G-GUARDS!

M-MERCY! PLEASE!

FATHER SAID.

NO ONE LIVES.

"THIS WAS HIM AT HIS MOST RAW."

GAHHHH!

GHKK!

"HIS MOST PRIMAL."

WE'VE TAKEN OUT THE REST OF THE PALACE GUARDS. THE VILLAGE IS OURS!

"HE WAS STRAINING AT HIS LEASH.

"NEEDING TO BE SET LOOSE.

WHAT NOW?

FATHER SAID...

"AND HE WAS SET LOOSE."

NO ONE LIVES.

"LONG BEFORE THE PROTOCOLS.

"HIS ADOLESCENCE WAS BEING SHAPED.

"WAS HE BORN THIS WAY?"

FATHER?

"OR WAS HE MADE?"

DID I DO WELL?

S-SON... YES.

THIS? THIS IS GOOD?

IF WE'D SPARED THE WOMEN AND CHILDREN?

THEY WOULD ONLY HAVE RAISED CHILDREN INTO MEN BENT ON DESTROYING OUR VALLEY. THE CHILDREN WOULD NEVER FORGET.

I DON'T FORGET, EITHER.

THERE IS ONLY ONE THING I DON'T REMEMBER, FATHER...

I DON'T REMEMBER YOU BEING THERE. IN THE CAVE. WITH MOTHER. WHO IS HE?

"HE"?

WHO IS MY FATHER?

YOU'RE FORCING HIM TO BE SOMETHING HE'S NOT.

THIS IS WHAT HE IS. I SAW HIM OUT THERE. HE ***RELISHED*** IT.

THIS IS WRONG.

SON?

I DON'T WANT TO BE ***UNUTE*** ANYMORE. I DON'T WANT TO DO THIS ANYMORE.

WHATEVER THIS IS? WHATEVER I AM?

"HE WAS BEING CONDITIONED."

I DON'T WANT IT.

"BUT THOSE CONDITIONING INFLUENCES? THEY WERE BEGINNING TO SPLINTER."

THERE IS RUMOR OF A NEW TRIBE NEARBY THAT PLOTS AGAINST US, SON. AND RUMORS OF RICHES BEYOND MEASURE.

RRMMBBLLLLLL

DO YOU HEAR THAT?

KERAKKK

WHAT WAS THAT?

WHAT HAS SHE DONE?

"EVEN AS THE CARNAGE CONTINUED..."

ANOTHER SUCCESS, MY SON. NOTHING CAN STOP YOU.

YOU NEVER ANSWERED MY QUESTION.

YOUR MOTHER WENT TO THE CAVE. OUR TRIBE'S FIRST SHELTER. SHE PRAYED FOR A GIFT. THE GODS GAVE YOU TO US.

BUT YOU ARE MY SON. AS MUCH AS SHE IS YOUR MOTHER. KNOW THAT WE LOVE YOU.

WE WOULD BE NOTHING WITHOUT YOU. WE WOULD NEVER DO ANYTHING TO HURT YOU...

"HE STOPPED TALKING AFTER THAT. HE NEEDED A BREAK.

"THE IMPORTANT THING IS...HE WANTS TO REMEMBER. HE *IS* REMEMBERING."

BUT WE STILL DON'T KNOW ***ANYTHING.***

WE HAVEN'T UNLOCKED HIS ***DNA.*** OR SOLVED THE MYSTERY OF HIS ***INCONGRUOUS*** AMINO ACIDS. HIS ***QUANTUM MOLECULES?***

I MEAN...HIS FATHER A "GOD"? ARRIVING VIA A ***LIGHTNING STRIKE?*** WHAT THE HELL AM I SUPPOSED TO DO WITH THAT?

TWO LIGHTNING STRIKES. THAT'S A BREAK-THROUGH.

ONE LIGHTING STRIKE WOULD BE A SINGULARITY. TWO? THAT MEANS IT'S REPRODUCIBLE.

KEEP HIM TALKING. KEEP HIM REMEMBERING...

ALL OF THESE NEW TRIBAL AND GEOGRAPHICAL DETAILS SHOULD HELP US FIND HIS PLACE OF ORIGIN.

AND JUST AS IMPORTANT... HE TRUSTS YOU...

YEAH. HE TRUSTS ME. IN THE MEANTIME? I'M GOING TO KEEP CALIBRATING HIS PROTOCOLS.

WHERE IS HE NOW?

RIGHT NOW...?

"HE'S ON HIS WAY BACK FROM SOME WETWORK IN CHILE."

MISSION ACCOMPLISHED.

WE TOOK FOUR K.I.A.S.

SORRY ABOUT THAT.

THEY GOT TOO CLOSE TO ME.

NEW PROTOCOL ADJUSTMENT. TWO THIS TIME.

CHAPTER FOUR

THAT'S IT. I'M DONE FOR TODAY.

I DON'T KNOW WHAT ELSE I CAN TELL YOU.

THIS IS REAL PROGRESS. THE SCIENCE CAN UNLOCK YOUR DNA, BUT YOUR STORY? IT'S JUST AS ESSENTIAL.

IT'S WORKING. I PROMISE.

I GET IT. YOU'RE GIVING ME WHAT I WANT. HUMORING ME SO YOU CAN MAKE YOUR IMMORTAL SUPER SOLDIERS.

YOU KNOW YOUR ORIGINS ARE IMPORTANT. OUR SCIENCE, IT MIGHT HELP US...BUT IT CAN ALSO HELP YOU. ***CURE*** YOU.

SOMETHING TELLS ME I WON'T BE CURED UNTIL YOU HAVE AN ***ARMY*** OF ME.

IT'S OKAY. LET ME KNOW WHEN YOU HAVE IT FIGURED OUT. I'M DONE FOR TODAY.

Pause/Stop cordi

PLAY BACK SESSION 392.

INTERVIEWING SUBJECT B.

OKAY. YOU CAN START ANY TIME YOU'RE READY.

"YEAH. OKAY. BACK TO 76,000 YEARS AGO."

IT'S TOO MUCH!

WHAT DID YOU DO?! I SAW THE LIGHTNING. YOU WENT TO THE CAVE WITHOUT ME?

I WAS PRAYING TO THE GODS!

OH, YOU WERE? WELL? WHAT...? WHAT DID YOU PRAY FOR?

I PRAYED FOR OUR SON.

I PRAYED FOR AN END TO HIS SUFFERING.

WHAT? WHAT IS THAT?

A GIFT. I THINK...I THINK IT WILL TAKE THE CURSE FROM HIM.

CURSE?! HE IS A GIFT! *OUR* GIFT!

YOU WOULD CURSE OUR VILLAGE?!

WHAK

WHAT'S GOING ON?

I PRAYED TO THE GODS ON YOUR BEHALF--

QUIET, BELOVED! LEST YOU--

MY KING...?

THERE IS A SITUATION.

OUR SCOUTS HAVE REPORTED A LARGE CONTINGENT OF TROOPS MASSING AT THE VALLEY. THE WOLVES ARE AT THE DOOR.

THEY WILL ATTACK UNLESS WE ACT SWIFTLY.

NO...

YOU DON'T NEED TO DO THIS. YOU'RE MY SON.

HE IS *OUR* SON.

BUT I AM ***NOT*** YOUR SON. I AM THE WEAPON YOU USE TO MAKE YOUR FORTUNE.

YOU WILL ALWAYS BE MY SON. AND RIGHT NOW?

YOU ARE THE ONLY THING STANDING BETWEEN OUR TRIBE... AND ABSOLUTE RUIN.

COME WITH ME...

I PRAY WE ARE NOT TOO LATE.

A STRANGE PLACE TO STAGE AN ATTACK. I FEAR SOMETHING IS AMISS--

NO...A TRAP!

GAHHHH!

SON! UNUTE!

STOP!

SON--WE NEED TO RETREAT HOME TO--!

GNNNG... SNRLL!

STOP! WE MUST GO BACK--!

STOP...

GRAHHH!

PLEASE! WE MUST GO!

HOME! HOME IS IN DANGER!

HNG... NFFF!

NO...TOO LATE...

GRAHHH!

FALL BACK!

RRRRAAGH!

NO...NO... BELOVED...!

RRRRRRP

SHHK

CRNCH

FSSHKT

SHUNK

"I'M ALONE, DIANA."

SLLRK

NNNG...

"SOLITUDE IS A NATURAL STATE."

NGGGHHH...

NGGHHHH...

FSHH

"IT'S A PERFECT STATE OF BEING."

GHHHAAAHH!

MUH...

"I AM BUILT TO WALK ALONE."

"AND NOW...I REMEMBER THOSE FIRST STEPS."

...MOTHER...

MUH...

"AND I'VE SPENT LIFETIMES WALKING THAT PATH.

"SO LONG AGO. I ALWAYS ASSUMED IT WAS ***TIME*** THAT MADE ME FORGET.

"AND ***DISTANCE.*** I'VE LIVED A THOUSAND LIVES SINCE THEN."

"EVEN WITH A PERFECT MEMORY...IT MAKES SENSE THAT EARLY MEMORIES MIGHT BE LOST TO TIME."

"BUT THAT'S NOT WHAT HAPPENED, DIANA."

A TRAP... WE SHOULD HAVE KNOWN.

SHE...

"THAT'S NOT WHAT HAPPENED AT ALL."

SHE DIDN'T DESERVE THIS.

"THE MEMORY IS STILL THERE."

WE DESERVE THIS.

"PERFECTLY INTACT."

YOU DESERVE THIS.

"IT WAS JUST WAITING THERE. THAT MEMORY..."

NO! PLEASE! YOU CAN'T LEAVE US!

"WAITING FOR YOU TO HELP ME DIG DEEP ENOUGH.

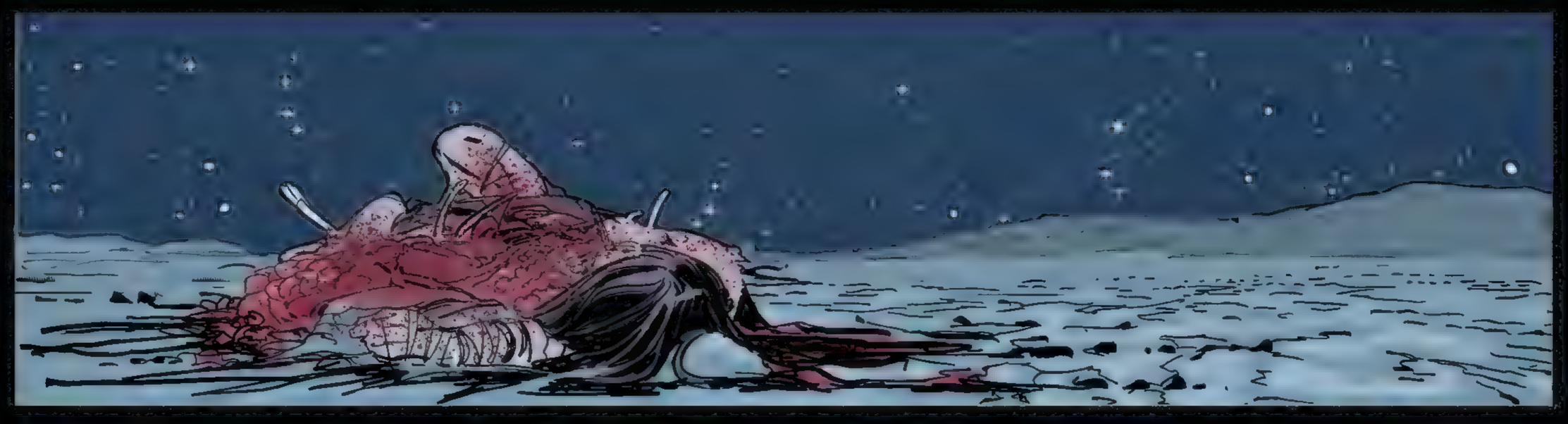
"TO DIG IT UP. BRUSH IT OFF.

"THE MEMORY. THE CURSE. THE GIFT. MY MOTHER.

"THE THING I WANT MOST. THE THING I WANT LEAST.

"WRAPPED UP TOGETHER."

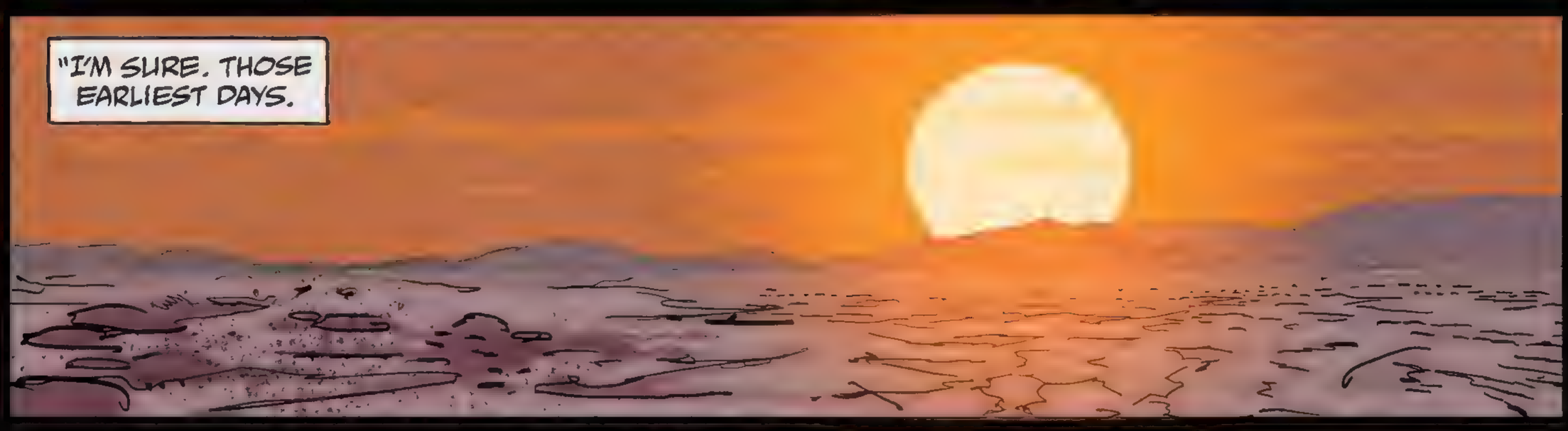
NOW, YOU DIE.



"YOU REMEMBER... DYING?"

"I REMEMBER EVERYTHING. NOW."

"YOU'RE SURE...?"


"I'M SURE. THOSE EARLIEST DAYS.

"MY EARLIEST LESSONS."

"NEARLY FORGOTTEN.

"I CAN KILL ANYTHING.

"I KILLED THOSE MEMORIES.

"BUT YOU FOUND THEM, DIANA.

"AND I GUESS IT MAKES SENSE.

CALDWELL? DIANA. I... WON'T BE IN FOR A FEW DAYS.

"I CAN KILL ANYTHING."

"...BUT **ME.** THAT WAS THE FIRST TIME I REALIZED I COULDN'T DIE."

"HOW DID THAT MAKE YOU FEEL?"

TAP TAP

DIANA?

UNUTE. WE NEED TO TALK. I HAVEN'T BEEN COMPLETELY HONEST WITH YOU.

LOOK. NO WIRES. NO DRUGS. NO SCIENCE. JUST ME. AND THE TRUTH.

CHAPTER FIVE

"TEN..."

"CAN YOU HEAR ME?"

"YEAH."

"I'M NOT SURE ABOUT THIS."

"NINE..."

"SENSORS ARE ALREADY OFF THE CHARTS."

"TRUST ME. THIS WILL WORK."

"EIGHT..."

TWELVE DAYS AGO.

SO, YOU'RE HERE TO BE HONEST WITH ME. JUST "YOU AND THE TRUTH." SO...?

WHAT IS YOUR TRUTH?

THE TRUTH? I'VE BEEN WORKING WITH YOU FOR OVER A YEAR. I CAN WORD-FOR-WORD RECITE THE YEARS OF STUDIES THAT CAME BEFORE ME. I BUILT A FIFTY-PERSON SCIENTIFIC RESEARCH DEPARTMENT AROUND YOU. TO STUDY YOU.

I HAVE PhDs IN PHYSICS, BEHAVIORAL NEURAL SCIENCE, AND AN EXPERIMENTAL QUANTUM MECHANICS DEGREE THAT I INVENTED.

I TURNED DOWN TWO NOBEL PRIZES BECAUSE I DIDN'T WANT ATTENTION BEING DRAWN TO MY RESEARCH.

SO, THE TRUTH? MY TRUTH IS... ALL THIS WORK?

AND I DON'T HAVE A FUCKING CLUE WHAT TO DO NEXT.

CAN I GET YOU A DRINK? BEER? A TWO-HUNDRED-YEAR-OLD SCOTCH?

...SCOTCH. NEAT.

RED? WHITE?... ROSÉ?

THE TRUTH IS? THIS WEEK HAPPENED. ***YOU REMEMBER BEING BORN.*** YOU BASICALLY TELL ME YOU'RE A GOD.

I WAS SITTING AT THE OFFICE TONIGHT AT A LOSS. FOR THE FIRST TIME SINCE I CAN REMEMBER, I DIDN'T KNOW WHERE TO GO NEXT.

SO I CAME HERE.

YOU'RE UNCONVENTIONAL. SO I THOUGHT...MAYBE AN UNCONVENTIONAL SOLUTION.

MAYBE BUILD MORE OF A CONNECTION BETWEEN US?

SOUNDS LIKE A PLAN.

ETTA JAMES
at last!

MY LOVE HAS COME ALONG
MY LONELY DAYS ARE OVER
AND LIFE IS LIKE A SONG
OH, YEAH, YEAH, AT LAST

THE NIGHT I LOOKED AT YOU
AND I FOUND A DREAM
THAT I COULD SPEAK TO
A DREAM THAT I CAN CALL MY OWN

ANY IDEA HOW MUCH MUSIC I'VE HEARD IN MY LIFETIME?

A THRILL THAT
I HAVE NEVER KNOWN
OH, YEAH, YEAH,
AND YOU SMILE,
YOU SMILE

AT THE END OF THE DAY? IT'S ALWAYS THE SAME.

OH, AND THEN
THE SPELL WAS CAST
AND HERE WE ARE IN HEAVEN
FOR YOU ARE MINE...

♫AT LAST♫

"THE BEAT. THE RHYTHM. THE LYRICS.

"IT'S THE SAME SONG SUNG OVER AND OVER AGAIN. FOR THOUSANDS OF YEARS. MUSIC IS SCIENCE. IT TRIGGERS HORMONES.

"UNLOCKS INHIBITIONS. YEARNING.

"EVERY GENERATION. EVERY CENTURY HAS A DIFFERENT SONG.

"BUT IT'S ALWAYS THE SAME. HOWLING AT THE MOON. THE HEAVENS.

"SEARCHING FOR CONNECTION.

"THE SOUND MAY BE DIFFERENT BUT THE URGE IS UNIVERSAL.

"FROM THE EARLIEST PRIMAL BEATS UNTIL TODAY.

"THE SONG MEANT TO BRING US TOGETHER. A COMMON PURPOSE. A COMMON DESIRE.

"A MILLION DIFFERENT SONGS. BUT ALWAYS THE SAME. DESIRE FOR *IT*. OR THE LOSS OF *IT*."

LOVE.

I DON'T DO THAT ANY-MORE.

DO YOU WANT TO BE ABLE TO DIE... SO YOU CAN LOVE?

WHO SAYS I HAVEN'T LOVED?

IT'S GETTING LATE.

I'LL SEE YOU TOMORROW. THANKS...FOR TONIGHT.

DID IT HELP?

YEAH. I THINK IT DID.

SORRY ABOUT LAST NIGHT.

WHY? I LIVE FOR INFORMATION. SOME THINGS YOU CAN'T DISCOVER IN A LAB.

TELL ME. WHEN WAS THE LAST TIME YOU TALKED ABOUT... YEARNING. LOVE...?

SO YOU DIDN'T WANT TO...?

I WANTED TO CONNECT. WHATEVER THAT MEANS FOR YOU. THE MORE YOU REVEAL, THE MORE I CAN UNDERSTAND.

I HYPOTHESIZED THAT YOUR BASE LEVEL EMOTIONS. YOUR TRAUMA. THAT'S THE KEY. YOU HAVE A PERFECT MEMORY. WE JUST NEED TO NAVIGATE IT. WE NEED TO GO TO THE PLACES YOU CUT OFF.

HERE. DRINK THIS.

WHAT IS IT?

IT'S BETTER THAN A TWO-HUNDRED-YEAR-OLD SCOTCH. SOMETHING TO HELP YOU RELAX.

HOW ARE YOU FEELING?

...GOOD.

SO, WHAT...IS THIS?

YOU'VE BEEN BUSY.

JUST TRY TO RELAX. LAST NIGHT WAS THE PRIMER.

TIME TO LIGHT IT.

A NEW PROTOCOL. STIMULATES YOUR SUBTLE ENERGIES. EXCITES THE IONS AT THE CELLULAR LEVEL.

WE THINK IT WILL HAVE AN EFFECT ON YOUR COGNITIVE RECALL.

JUST FOCUS ON MY VOICE.

RELAX. TAKE A DEEP BREATH.

LET IT OUT. TALK TO ME ABOUT...

ABOUT...

79,990 YEARS AGO.

"LOVE."

"SO LONG AGO.

"LIKE YESTERDAY."

"I WAS YOUNG. FAR FROM HOME. YEARS FROM HOME.

"SOMETIMES, IF I SHOWED MY TRUE NATURE BACK THEN? I WAS NOT WELL RECEIVED.

"MY FIRST LOVE."

"ENDED PAINFULLY.

"NOT THE LAST TIME. BUT THE FIRST HURT THE MOST."

"I NEVER SAW MY CHILD.

"ONLY LATER WOULD I KNOW ITS FATE.

"IT TOOK YEARS OF MAKING THE SAME MISTAKE...

"BEFORE I REALIZED...

"FINALLY REALIZING A FUTURE...

"FOR ANYONE BUT ME...

"WAS IMPOSSIBLE.

"FOR A WHILE I STOPPED ASKING THE QUESTION 'WHY?'

"AND JUST ASKED...

"WHY...

"...NOT..."

"LIKE THE BERSERKER... IT WOULD BUILD UP OVER TIME. THE DESIRE...

"FOR HAPPINESS.

"LOVE.

"BUT LIKE THE BERSERKER, THE HAPPINESS WAS JUST TEMPORARY.

"SLOWER TO ARRIVE...AND SLOW TO LEAVE.

"LEAVING ME... ASKING WHY...

"WHY...

"WHY...

"WHY AM...

"...I?

"WHAT IS MY PURPOSE?

"MINE WAS NOT THE SAME AS THOSE AROUND ME.

"NOT TO PROPAGATE...

"NOT TO MULTIPLY...

"THERE HAD TO BE PURPOSE...

"A REASON...

"THE PATTERN ALWAYS THE SAME...

"ALWAYS DEATH...

"MY ENEMY..."

"MY ALLY...

"PUSHING ME...

"FORWARD...

"LEAVING THEM BEHIND.

"TO QUESTION...

"YEARNING...

"ANGER...

"LOSS...

"WHAT...AM I...

"AND...

"WHY...

"...WHY..."

...WHY...

UNUTE... LISTEN...IT'S OKAY...YOU DON'T NEED TO--

ARE YOU...

ARE YOU OKAY?

"NO."

SOMETHING WRONG, KID?

"JUST ANOTHER DAY IN PARADISE."

IS THE DATA CORRUPTED? DID YOU GET IT?

WE GOT IT.

YES.

CHAPTER SIX

"SEVEN..."

"IT'S HAPPENING."

"SIX..."

"I'VE NEVER SEEN LEVELS LIKE THIS..."

GRRRRWWLL!

"FIVE..."

"I'M PULLING MY MEN BACK--"

"I'M AFRAID IT'S TOO LATE FOR THAT..."

TEN DAYS AGO.

THIS IS AN EASY ONE. A SIMPLE GRAB-AND-GO. THE CATCH?

WE'RE DROPPING INTO A HOT ZONE. INSURGENTS ARE FIGHTING THE POWERS THAT BE.

NOT OUR BUSINESS. MINIMIZE COLLATERAL DAMAGE. WE'RE NOT HERE. COVER THE ENTRANCE WHILE WE HIT THE MUSEUM--

I GOT IT.

TEN MINUTES LATER.

SQUAD WIPED. INSURGENTS SURPRISED US INSIDE. MILITARY ON-SCENE.

CHOCOLATE'S IN THE BOX. HEADING TO EXTRACTION.

LET'S HOPE B. HAD BETTER...

...LUCK.

〈--MY GOD-- IT'S TRUE... Y-YOU'RE REAL--〉

FSHHH

TIME TO GO!

ONBOARD.

HEADING HOME.

SHIT!

SHIT.

YEAH.

SHIT.

WHAT?

BEEP

IT JUST GOT POLITICAL.

THEY'RE NOT COMING?

NOPE. NO CAVALRY. WE GOTTA KEEP MOVING. GET OUT ON OUR OWN. WE CAN'T LET THEM TAKE US ALIVE.

BEST BET IS TO TAKE THIS INTO INTERNATIONAL WATERS. I'LL SEND H.Q. OUR COORDINATES.

NO.

WHAT'S THE PROBLEM?

WINTER, 800 A.D.

SORAINN.

SPRING, 800 A.D.

NO PROBLEM. I'D JUST RATHER WALK.

STANDBY. SENDING NEW COORDINATES. WE'RE GOING BY LAND.

COPY THAT.

I REMEMBER THESE MOUNTAINS.

IT'S GONNA BE OKAY.

I APPRECIATE YOUR OPTIMISM.

HERB. **CALENDULA.** WASN'T HERE LAST TIME I CAME THROUGH. NOW IT'S EVERYWHERE.

WON'T CURE YOU BUT SHOULD HELP WITH YOUR FEVER.

SO WHAT WERE YOU DOING HERE BEFORE?

RIGHT.

HOW'D YOU DECIDE WHAT SIDE TO FIGHT FOR? YOU STUDY THE POLITICS OF THE REGION OR--

"POLITICS OF THE REGION"?...YOU MEAN WHO IS GOOD, WHO IS BAD? WHO IS RIGHT, WHO IS WRONG?

YEAH. SOMETHING LIKE THAT.

YEAH... I TRIED THAT...

AND?

IT GETS COMPLICATED. NOT SO CLEAR.

TRUE THAT.

I'LL TAKE FIRST WATCH.

SHIT. I SLEPT THROUGH THE NIGHT.

YEP.

YOU ALMOST HEALED ALREADY, FUCKER?

YEP. ANY MESSAGES?

LET'S GET UP THOSE MOUNTAINS.

IT'S FUCKING COLD...OR IS IT ME?

IT'S YOU...

B...?

THEY WON'T BOTHER US. THEY REMEMBER ME...

IN THEIR *DNA*.

YOU...YOU'VE SEEN SO MUCH CONFLICT. WHY'D YOU PICK OUR SIDE?

THERE'S ONLY SO LONG I CAN JUST PUNCH ROCKS AND TREES TO TRY AND CALM BERSERKER.

AND EVEN THEN, AFTER. IT COMES BACK WORSE...

...THE PROTOCOLS ARE HELPING TO MANAGE.

"PEACE TIME IS DIFFICULT.

"I JUST WANT ANONYMITY."

"I TRY TO HIDE IN VIOLENCE.

"IN THE EARLY DAYS I WAS A SAVIOR. A GIFT FROM THE GODS. A MONSTER TO ENEMIES.

"IN AN AGE OF GODS AND HEROES, IT WAS DIFFERENT.

"YOU KNOW THEM NOW AS MYTHS AND FABLES. BEFORE RECORDED TIME, STORIES WERE TOLD OVER CAMPFIRES. IN THOSE DAYS? I WAS **POSSIBLE.** HUMANITY COULD BELIEVE."

"AS THE MYTHS FADED I BECAME MORE IMPROBABLE. THEN IMPOSSIBLE. I NEEDED TO HIDE.

"WHAT BETTER WAY TO HIDE MYSELF. MY TRUE NATURE? USING VIOLENCE AS MY MASK, NO ONE WOULD KNOW WHAT I REALLY WAS.

"SAVIOR. MONSTER. HERO. VILLAIN. I DON'T WANT TO KILL. AND I CAN'T DIE."

WITH YOUR SCIENCE MAYBE I CAN END THEM ALL.

AND JUST BE...?

ARE WE LOST?

NO.

AND JUST BE.

I'VE BEEN HERE HUNDREDS OF TIMES.

GET SOME SLEEP, JIM.

D'YOU KNOW YOUR FATHER? I NEVER MET MINE. I WANT TO. MAYBE HE CAN TELL ME WHY I AM. ISN'T THAT WHAT EVERYONE WANTS?

MY MOTHER ASKED FOR A GIFT. SHE SAID IT WOULD SET ME FREE. I NEED TO FIND THAT GIFT.

I NEED TO FIND MY FATHER. AND IF HE WON'T COME TO ME?

I'LL FIND A WAY TO GO TO HIM.

GOOD.

YOU DEAD YET, JIM?

NGH... NOT YET.

Y-YOU'RE ALL HEALED UP.

WHAT'S IT LIKE?

WHAT?

LIVING WITHOUT CONSEQUENCES.

YOU'RE WRONG, JIM.

EVERYTHING HAS CONSEQUENCES.

YOU'RE WRONG, JIM.

EVERYTHING HAS CONSEQUENCES.

THAT'S SWEET. BROTHERS IN ARMS CONFIDING IN EACH OTHER. TOUCHING.

WE PUT JIM AT RISK, WITHHOLDING THE EXTRACTION. BUT WE CONFIRMED HE HAS CONFIDENCE IN THE PROGRAM AND PROTOCOLS. WHAT HE WANTS, ALIGNS TO OUR OBJECTIVES.

IS THAT WHAT YOU HEARD? ***I DIDN'T HEAR THAT.***

"OUR OBJECTIVES" ARE TAKING TOO LONG. I HEARD A MAN WHO'S FRUSTRATED. A MAN WHO WANTS TO FIND OUT WHO AND WHAT HE IS.

NO.

A MAN WHO'S ABOUT TO GO OFF THE RESERVATION AND FIND HIS "FATHER."

NO.

AND THAT'S WHY WE HAVE TO GO WITH ***PROTOCOL X.***

HE WON'T AGREE TO IT.

LEAVE THAT TO ME. WE ARE FINALLY GOING TO BREAK THAT FUCKER OPEN...

"AND SEE WHAT'S INSIDE."

CHAPTER SEVEN

"FOUR..."

"B. IT'S GOING TO BE OKAY... RELEASE IT. LET IT ALL GO."

"THREE..."

"SHOW US. SHOW US."

SEVEN DAYS AGO.

FINISHED MY HOMEWORK.

I CORRECTED THE SUMERIAN TRANSLATIONS AND RE-DATED THE SOURCE OBJECTS FROM THE SCOTTISH DIG. THOSE SCOTS ARE ***HIGH.***

HAVE A SEAT.

I APPRECIATE YOU MAKING THE TIME.

WHAT'S ON THE AGENDA TODAY? ***MORE*** CARTOGRAPHY? ***MORE*** HIEROGLYPHS?

YOU AND KEEVER DID WELL ON THE LAST MISSION. YOU HAVE NO IDEA HOW LONG I'VE BEEN WORKING TO ACQUIRE THAT LITTLE BOX.

CALDWELL. WHAT ARE YOU DOING WITH THIS?

I'M GLAD YOU ASKED. THAT, MY ***OLD*** FRIEND, IS ***TECHNOLOGY.***

THIS PARTICULAR ITEM...

2010.

"...FOUND ITS WAY INTO THE MUSEUM YOU RAIDED BY WAY OF ARMS DEALERS LOOKING TO LAUNDER THEIR MILLIONS.

"BUYING UP ANTIQUITIES. THEY HAD NO IDEA WHAT THEY HAD.

SM 5541

"AND BEFORE THAT...

1944.

"PART OF A PRICELESS CACHE LIBERATED FROM THE NAZIS..."

"...AS THEY WERE OVERRUN BY THE RUSSIANS.

"JUST ONE OF MANY PRICELESS ARTIFACTS...

1941.

"...LOOTED BY THE NAZIS DURING WORLD WAR II...

1700.

"...AFTER SPENDING HUNDREDS OF YEARS TRADING HANDS IN MARKETPLACES ACROSS THE MEDITERRANEAN."

1453.

"LOST IN BATTLE BY A LONG LINE OF WARRIORS WHO BELONGED TO A SECRET CABAL.

"A CABAL THAT PROTECTED, SERVED, AND BELIEVED IN ITS POWER...

750 B.C.

"...ACQUIRED FROM A SHADOW CARAVAN THAT CROSSED THE SAHARA...

160 B.C.

"...FROM THE GREAT NUBIAN CAPITAL OF NAPATA IN SOUTHERN EGYPT.

"WHERE THEY BELIEVED THEY COULD EXPLOIT THE TECHNOLOGY IN RITUALS ANCIENT AND UNKNOWN."

1026 B.C.

"RITUALS THEY LEARNED FROM ANCIENT TEXTS, LOST IN THE FIRE OF ALEXANDRIA. AND STOLEN CENTURIES EARLIER FROM...

"...THE *ORIGINAL OWNER.*

2299 B.C.

"THE ORIGINAL OWNER BEING A BABYLONIAN WARRIOR WHO PRESENTED THE GIFT TO HIS KING...

"...AFTER FINDING IT ON THE BATTLEFIELD A YEAR EARLIER.

2300 B.C.

"I'M SURE YOU REMEMBER THE BATTLE OF BABYLONIA. AFTER ALL..."

"YOU WERE THERE."

"AT THE BIRTH OF A NEW RELIGION.

"A SECT THAT WOULD WORSHIP *YOU.*

"STUDY YOU. FOR THOUSANDS OF YEARS.

OH...

MY...

"A SECT STILL ALIVE TODAY.

"WITH ONE PURPOSE.

"TO *BECOME* YOU. OR JUST LIKE YOU."

GOD.

A CULT THAT IS STILL USEFUL IN ITS OWN WAY. WE FOLLOW THEM. AND WE FIND YOU.

THIS...IS MY HAND?

WELL. WHAT'S LEFT OF IT. OVER THE YEARS IT'S BEEN EATEN, SMOKED, BOILED, SEX-MAGICKED, AND INJECTED... SO THERE ISN'T MUCH LEFT.

FUCKING CULTS. ALWAYS BEEN A PAIN IN MY ASS.

YES. WELL, THEY HAVE THEIR USES.

AND... "LOST" **DNA** IS USEFUL.

HOW DID YOU GET INTO ALL OF THIS, CALDWELL?

FATHER?

FATHER? WHAT ARE YOU DOING?

FOLLOWING IN MY FATHER'S FOOTSTEPS, I SUPPOSE.

HE WAS AN ARCHAEOLOGIST WITH A FEROCIOUSLY ENCYCLOPEDIC MIND.

SO THAT EXPLAINS ALL OF THIS SHIT.

MY LIFE'S WORK. THE REASON THEY HIRED ME. I WILL STOP AT NOTHING TO GAIN KNOWLEDGE ABOUT YOU.

WHAT DO YOU WANT?

Josh Barrientes. Director of Archaeology, Oxford.

A PLEASURE TO MEET ANOTHER MEMBER.

Jon Peters. Collector.

OVER MY DEAD BODY.

Weatherly Kallina Knighton. Black Market Sales.

THEY NEED WHAT I KNOW. AND I...

...NEED THEIR RESOURCES.

Uh-huh.

SO YOU'RE MY BIGGEST FAN. HOW DOES THAT HELP ME?

YOU TEASE, BUT WHAT YOU DON'T KNOW IS WE'VE USED EVERYTHING FROM AMINO ACID RACEMIZATION TO SERIATION AND STRATIGRAPHIC-RELATIVE DATING TO PLACE EVERY FRAGMENT OF YOU THAT WE'VE FOUND IN BOTH ***TIME*** AND ***SPACE.***

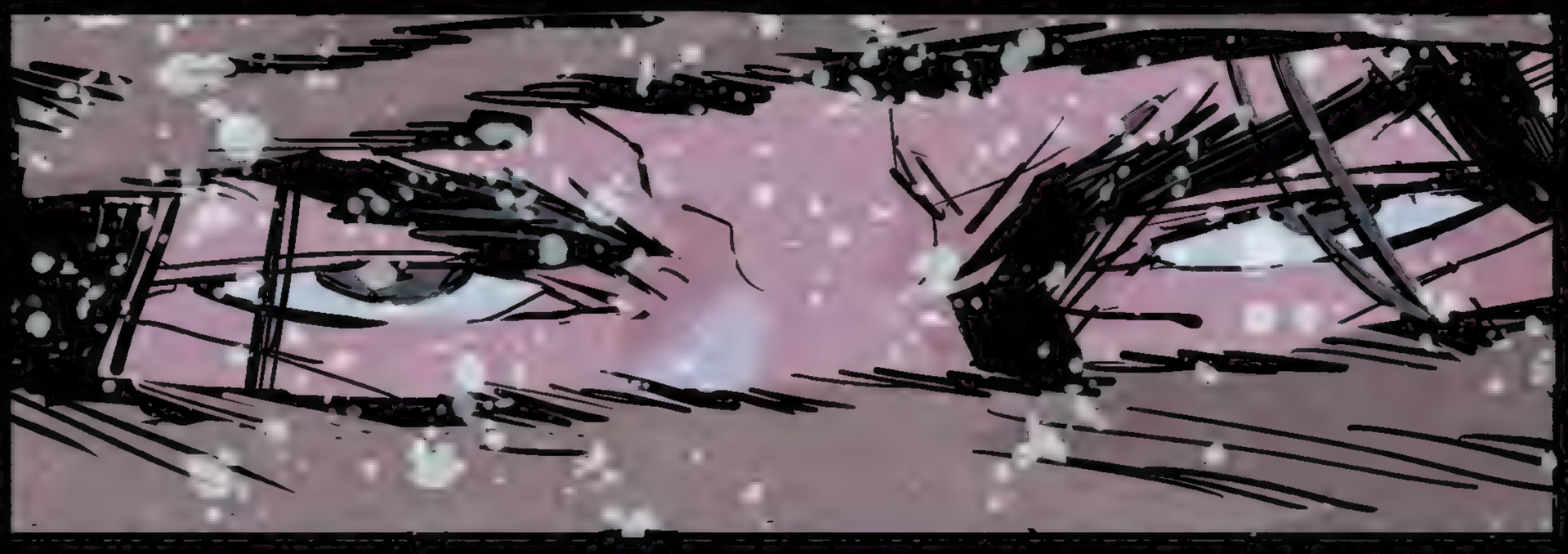
WITH THAT INFORMATION WE'RE ABLE TO TRIANGULATE YOUR LOCATION AND MOVEMENTS.

TECHNOLOGY HAS MIGRATED ACROSS CONTINENTS AND CIVILIZATIONS OVER THOUSANDS OF YEARS. BECAUSE OF YOU.

DO YOU KNOW WHAT CAUSED THE SURVIVAL OF TECHNOLOGY AFTER THE DISAPPEARANCE OF CIVILIZATIONS?

YOU. BEYOND WAR. BEYOND CONFLICT. YOU SPREAD KNOWLEDGE. TECHNOLOGY.

YOU KNOW THIS. DEEP INSIDE. YOU ***KNOW*** WHAT YOUR PURPOSE IS, DON'T YOU?



YOU CAN KILL AN ARMY WITH YOUR BARE HANDS, BUT THAT ISN'T YOUR REAL POWER.

THESE CARVINGS. NO ONE CAN READ THEM. BUT ***YOU.*** I'M SURE YOU CAN.

LOOK. I WASN'T EVERY-WHERE. I DON'T KNOW ***EVERYTHING.***

YOU LIVED THROUGH THE YOUNGER DRYAS PERIOD. 12,000 YEARS AGO. WHEN THE EARTH COOLED.

IT'S A HOPELESS HISTORICAL BLINDSPOT. TELL ME...WHAT WAS THAT LOST CIVILIZATION LIKE?

OR THE OLMECS? RUMORED TO HAVE HAD TELEPATHY. ALL THEORIES. BUT IF YOU WERE THERE, YOU WOULD KNOW.

I PROMISED THEM I WOULDN'T TALK ABOUT IT. OUT LOUD.

YOU'RE FUCKING WITH ME.

AND YOU'RE NOT HELPING ME.

YOU **DO** UNDERSTAND THAT INFORMATION IS POWER.

BUT THERE IS INFORMATION YOU WANT, THAT NEITHER OF US HAVE. POWER THAT WE BOTH LACK.

IF OUR PROGRESS IS TOO SLOW. THERE IS A WAY.

WE HAVE A NEW PROTOCOL. "**PROTOCOL X.**"

A PROTOCOL DESIGNED TO PUT YOUR MIND AND BODY UNDER INTENSE PRESSURE. YOU HAVE PERFECT MEMORY...

WHAT IS IT?

"BUT YOU AREN'T A **GPS.** YOU REMEMBER WHAT HAPPENED...

"...BUT YOU DON'T ALWAYS KNOW WHERE.

"UNDER-STANDABLE. TIME MUST HAVE SLOWED TO A CRAWL FOR YOU."

"IT HAS. ALMOST TO A STANDSTILL."

"YOU ARE A GLACIER.

"SLOWLY TRANSFORMING EVERYTHING AROUND YOU.

"BUT **YOU** ARE CHANGING AS WELL."

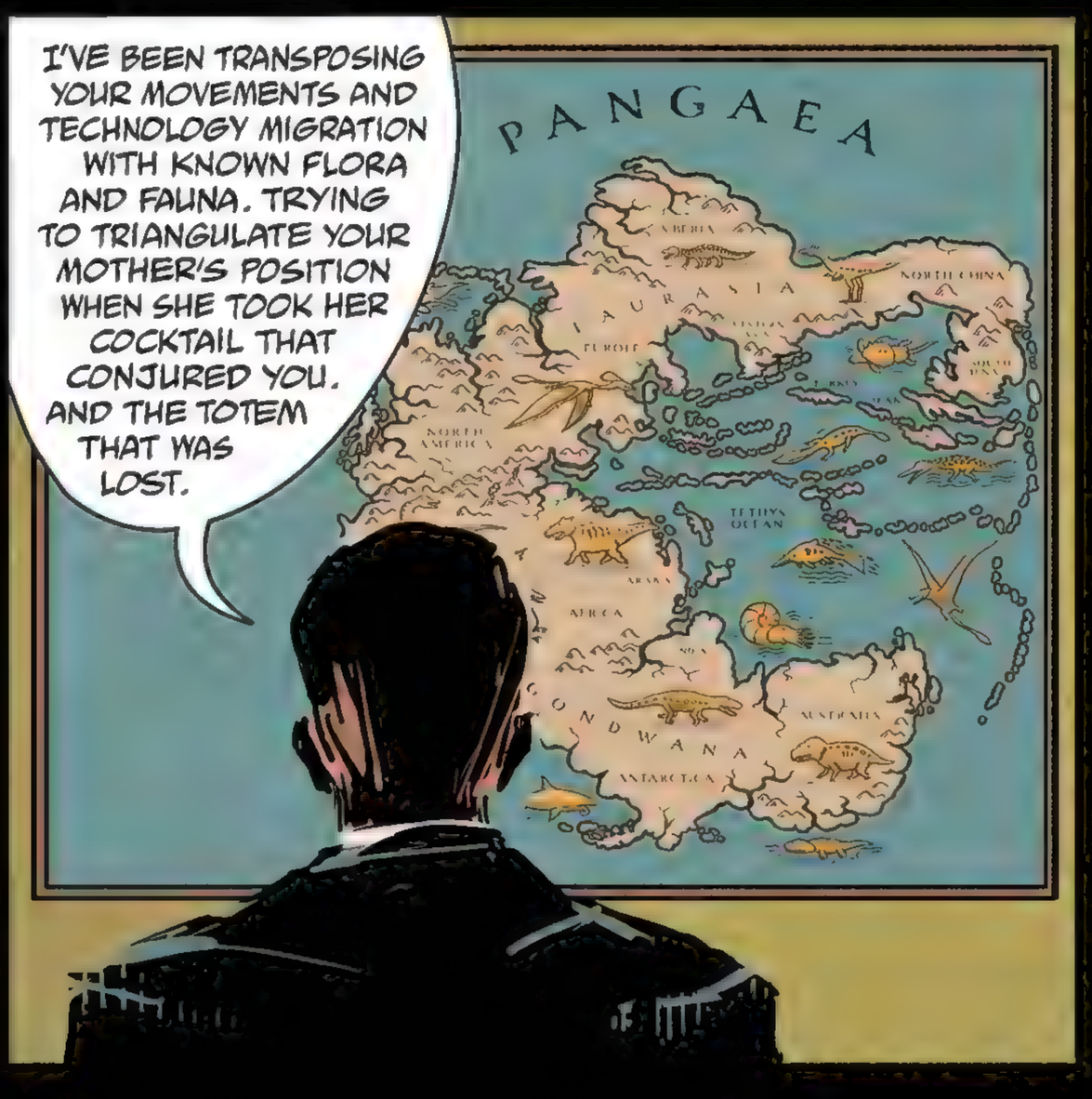
THE STRESS THAT DIANA PUT YOU UNDER UNLEASHED SOMETHING NEW. AN ENERGY WE HAVEN'T SEEN BEFORE. IT WAS A MAJOR BREAKTHROUGH.

WITH PROTOCOL X, WE CAN PUSH THAT FURTHER. POTENTIALLY DISCOVERING THE PLACE YOU WERE *CREATED.*

YOU MEAN *BORN.*

YES, YOUR ***BIRTHPLACE.*** IF WE CAN FIND THAT PLACE? WE CAN GIVE YOU MORTALITY. WE CAN SET YOU FREE.

I'VE BEEN TRANSPOSING YOUR MOVEMENTS AND TECHNOLOGY MIGRATION WITH KNOWN FLORA AND FAUNA. TRYING TO TRIANGULATE YOUR MOTHER'S POSITION WHEN SHE TOOK HER COCKTAIL THAT CONJURED YOU. AND THE TOTEM THAT WAS LOST.



BUT IT'S IMPRECISE. AND IT ***IS*** TAKING A LONG TIME. AS YOU KNOW.

PROTOCOL X MIGHT BE A WAY TO FIND OUR ANSWERS. ***YOUR*** ANSWERS.

WHY DO YOU CALL IT PROTOCOL X?

WHY...?

"THE SPOT WHERE WE DIG A HOLE AND BURY YOU..."

MOJAVE DESERT. NOW.

"...MARKS THE SPOT."

"BECAUSE 'X'...

"WHY DO WE CALL IT PROTOCOL X?

"...TWO MILES DEEP. WITH NO WAY OUT."

"THEN WHAT?"

"THEN WE SEE WHAT HAPPENS."

MILE 1

"TWO..."

"LET IT ALL GO. REMEMBER..."

"IT'S TOO LATE!"

"YES!"

MILE 2

"ONE..."

CHAPTER EIGHT

"ZERO."

GHHHH!

SHOW US.

SHOW ME.

GRAAAHH!

BOOM

--ALL THREE OBSERVATION POSTS IN FULL RETREAT--

--NOT GONNA MAKE IT--

--TOO MUCH--

--NEED HELICOPTER EXTRACTION--

--FUCK! NEVER GONNA- FSHHHTKKK

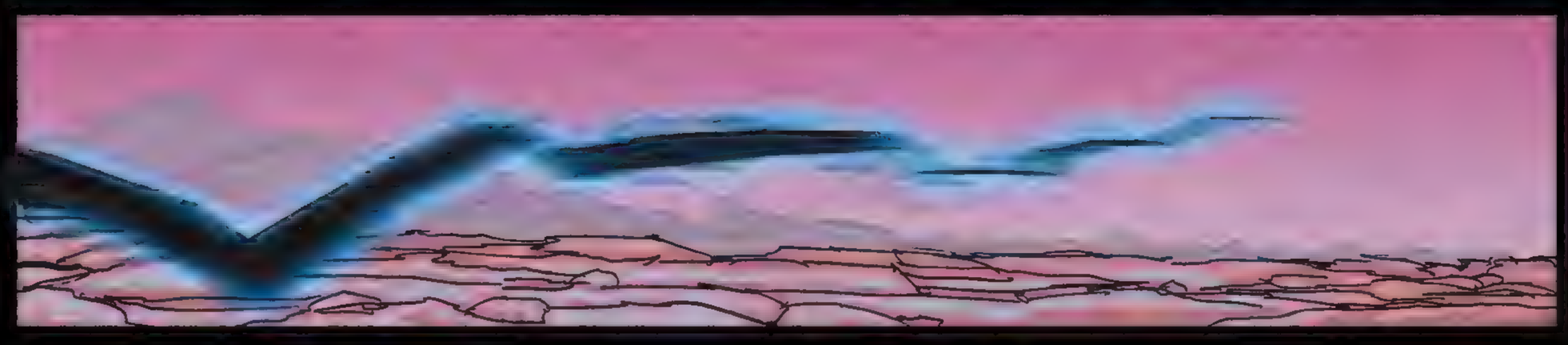
BOOM

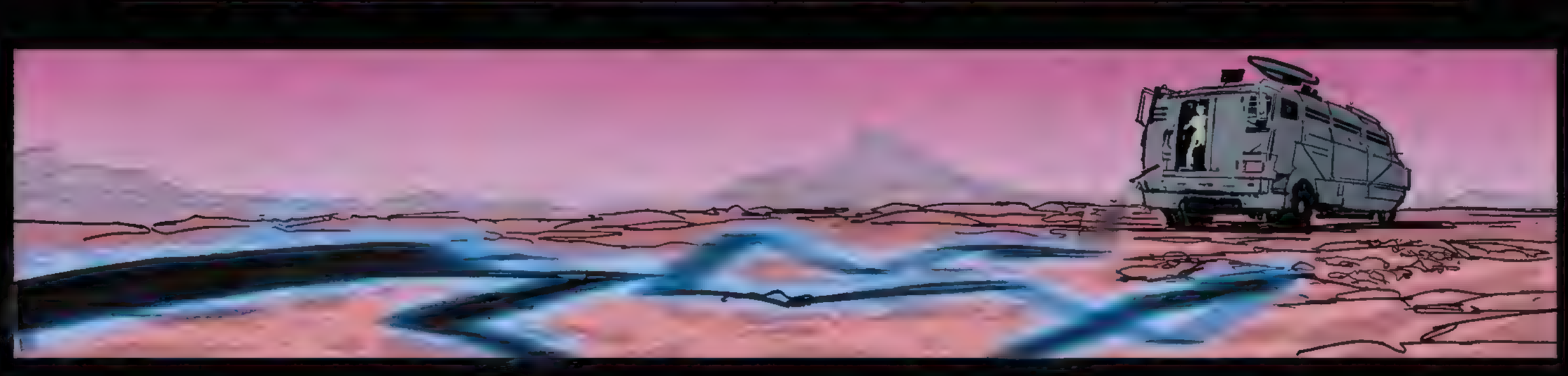
WHAT ARE YOU DOING? WE'VE PULLED ALL OUR MEN BACK. IT'S NOT SAFE.

I WANT TO SEE IT, KEEVER. WITH MY OWN EYES.

ARE YOU READY, DIANA?

WAIT. WHAT?!





DIANA?

SHE'S FINE.

UNHNN...

LOOK!

OH MY GOD.

TWENTY MINUTES LATER.

IT'S GOING TO BE OKAY.

I LOST ELEVEN MEN, CALDWELL.

WE ALL KNOW THE RISKS.

WE KNOW THE RISKS ON A FIELD OP. WHAT THE FUCK WAS THIS?

THIS IS THE EVOLUTION OF HUMANITY, KEEVER.

A CRATER TWO MILES WIDE...

"...IS THE EVOLUTION OF HUMANITY?"

CAN'T SAY I'M SURPRISED.

YOUR THINKING IS TOO NARROW. YOU'RE A SOLDIER.

YOU ARE THE BOOTS ON THE GROUND.

BUT THIS OPERATION, I'M AFRAID...

...IS NOW BEYOND YOUR PURVIEW.

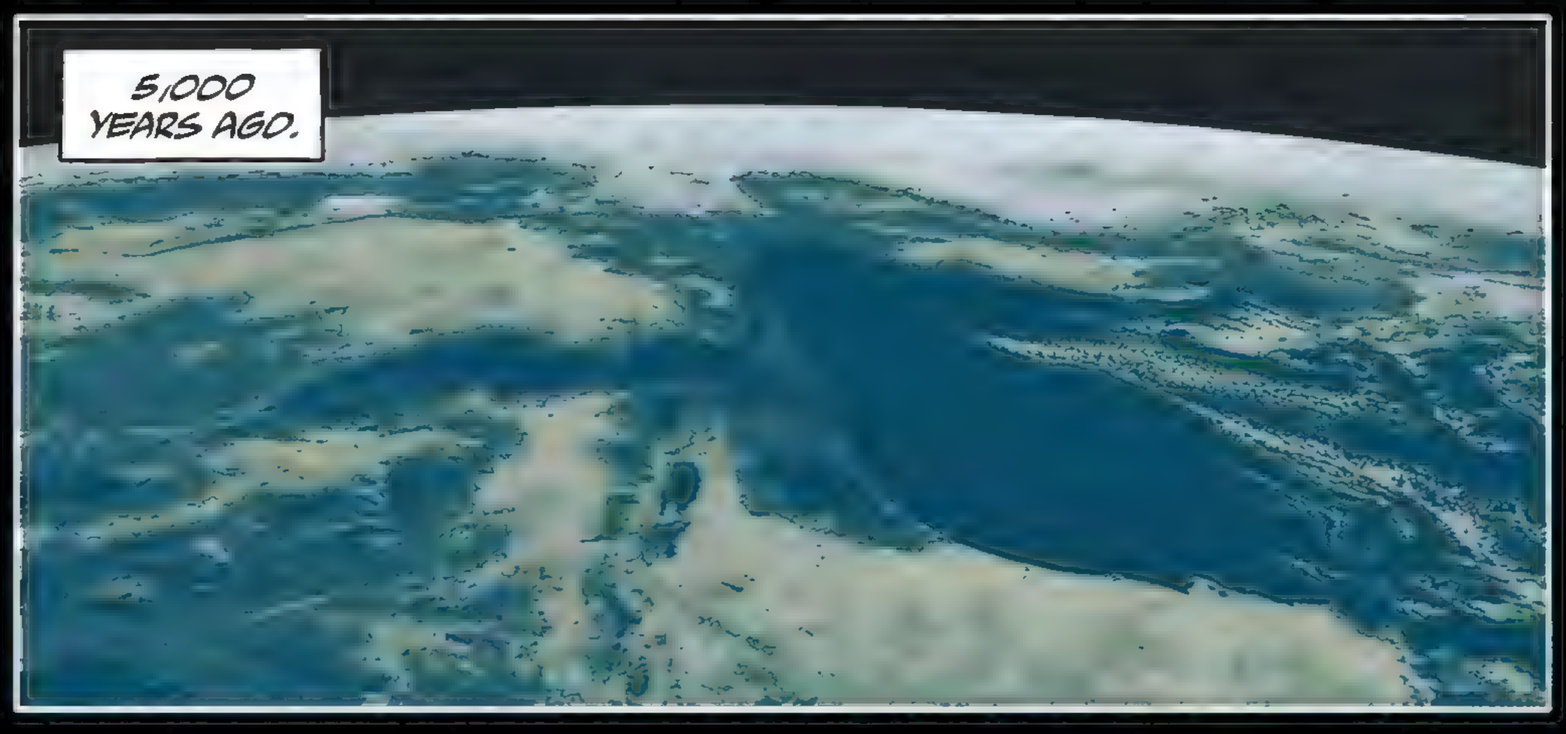
THAT'S WHY *I'M* HERE.

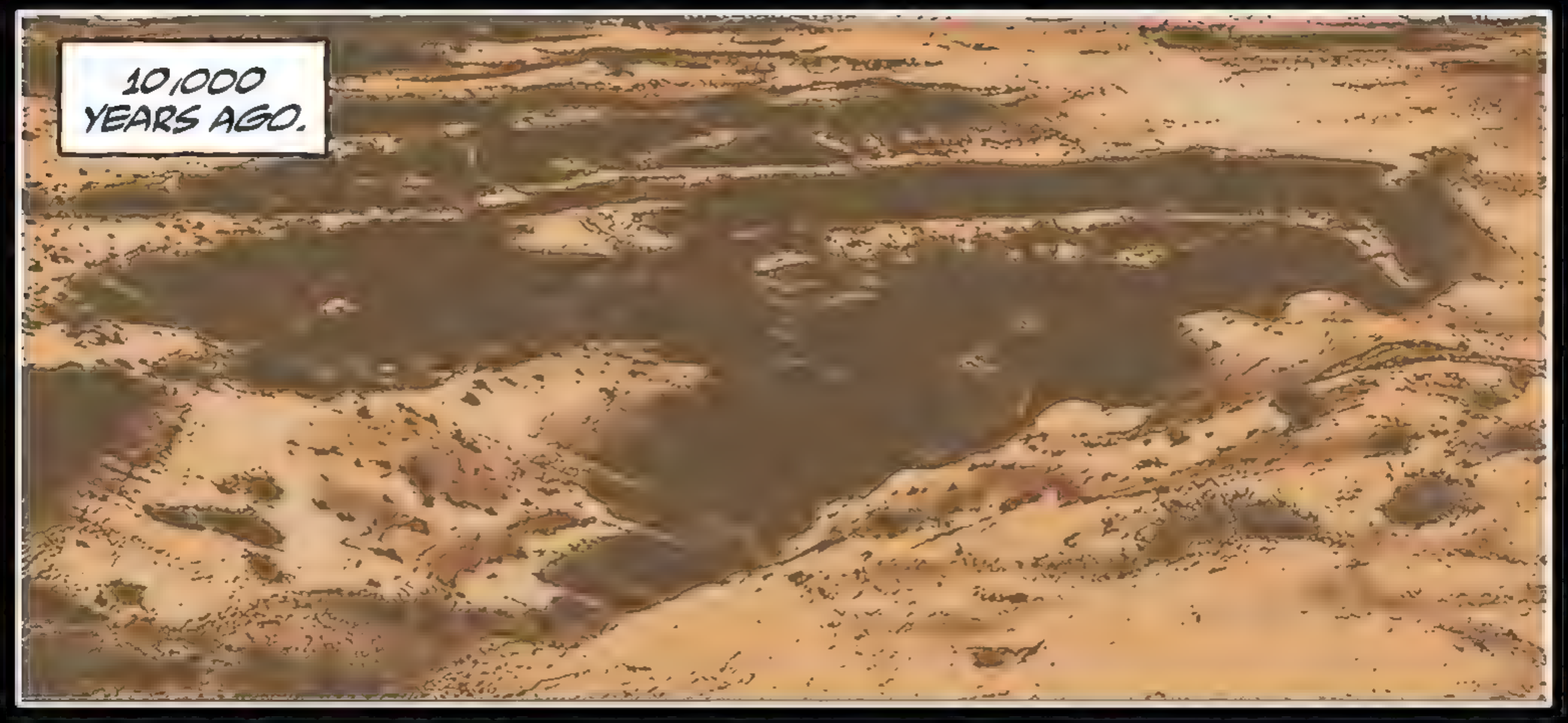
BEEP BEEP

FSSHHH

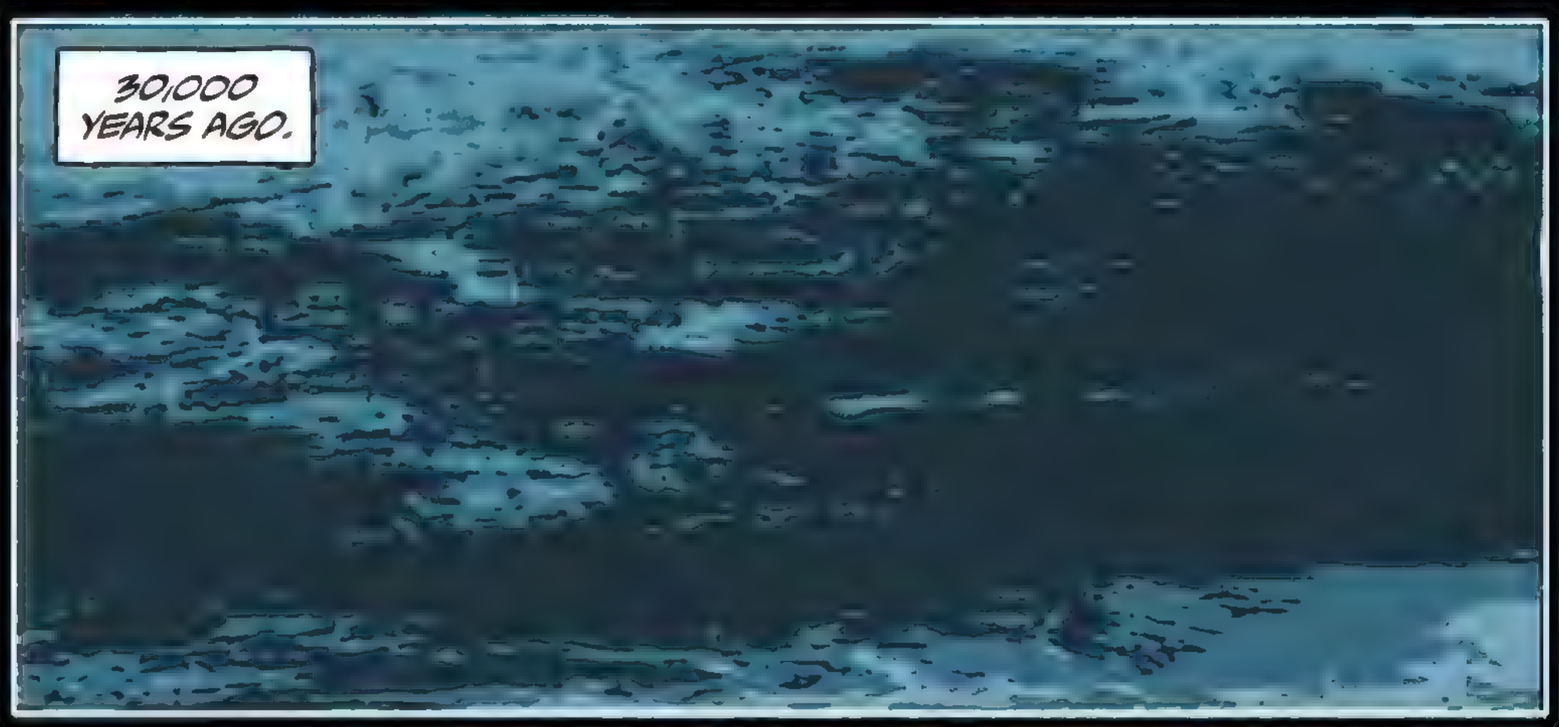
IS *THIS* STILL IN YOUR PURVIEW?

HMM.


5,000
YEARS AGO.


10,000
YEARS AGO.

20,000
YEARS AGO.


30,000
YEARS AGO.

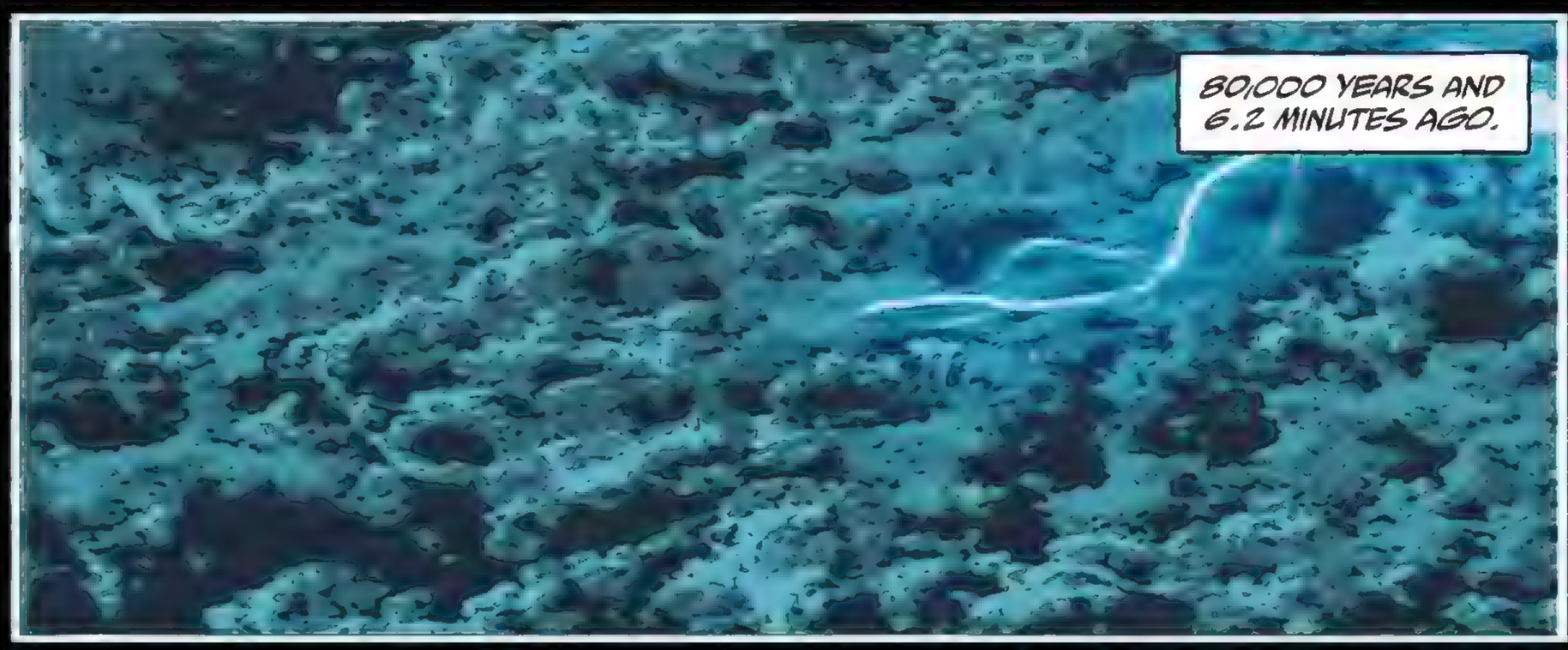
40,000
YEARS AGO.

50,000
YEARS AGO.

60,000
YEARS AGO.

80,000
YEARS AGO.

80,000 YEARS AND 5 MINUTES AGO.



90,000 YEARS AGO.

100,000 YEARS AGO.

200,000 YEARS AGO.

400,000 YEARS AGO.

NOW.

FRAME 41

WHAT YOU'RE SEEING NOW IS FOOTAGE FROM THIRTY-ONE HOURS AGO. THE MOMENT THAT PROJECT B...

FRAME 42

UNUTE. DISAPPEARED.

THE RESULT OF PROTOCOL X, ON THE SURFACE, COULD BE PERCEIVED AS A NEGATIVE RESULT.

BUT I WANT TO ASSURE YOU THAT THE RESULT DOES FALL WITHIN THE PARAMETERS AND SCOPE OF OUR RESEARCH AND PROJECTIONS.

ARE YOU TELLING US THAT YOU LOST OUR ASSET?!

THE MOST VALUABLE RESOURCE IN OUR POSSESSION IS JUST GONE?

LET'S JUST SAY... HE'S NOT HERE.

THESE RESULTS ARE UNACCEPTABLE.

UNUTE'S DISAPPEARANCE IS NOT A STEP BACKWARD. IT IS A GIANT STEP ***FORWARD.*** WE ARE ON THE PRECIPICE. WE ARE LOOKING AT OUR NEW FRONTIER.

UNUTE UNLEASHED A NEW ENERGY. WITH THIS NEW SAMPLE, OUR ***HYPER-COMPUTER*** SHOULD THEORETICALLY BE ABLE TO SYNTHESIZE B.'S NOVEL AMINO ACIDS.

THE ***CLONES.*** WITH THIS NEW OPPORTUNITY, WE MAY POTENTIALLY BE ABLE TO BRING THEM TO TERM, VIABLE.

AND MAKE UNUTE'S SYNTHESIZED ***SELF-REGENERATING BLOOD*** NON-ATOPIC.

AND EVENTUALLY ANIMATE THE ***UNUTE ASSEMBLAGE.***

ENOUGH. WHERE IS OUR ASSET?

WE HAVE DATA. AND WE HAVE THEORIES. OUR BEST GUESS. OUR BEST HOPE, REALLY, IS THAT PROJECT B HAS BREACHED THE QUANTUM REALM AND IS CURRENTLY...

"MAKING FIRST CONTACT."

1,000,000 YEARS AGO.

WHILE WE MAY HAVE TEMPORARILY LOST HIM...

HE IS TETHERED. A LINK THAT WE CAN EXPLOIT. A LINK THAT CAN REACH THROUGH TIME AND SPACE.

EXPLOITING B. TO MAKE FIRST CONTACT WAS ALWAYS ONE OF OUR GOALS. HAVE WE SUCCEEDED? LADIES AND GENTLE-MEN...

"I SAY..."

2,000,000 YEARS AGO.

"YES."

PRESENT DAY.

FATHER?

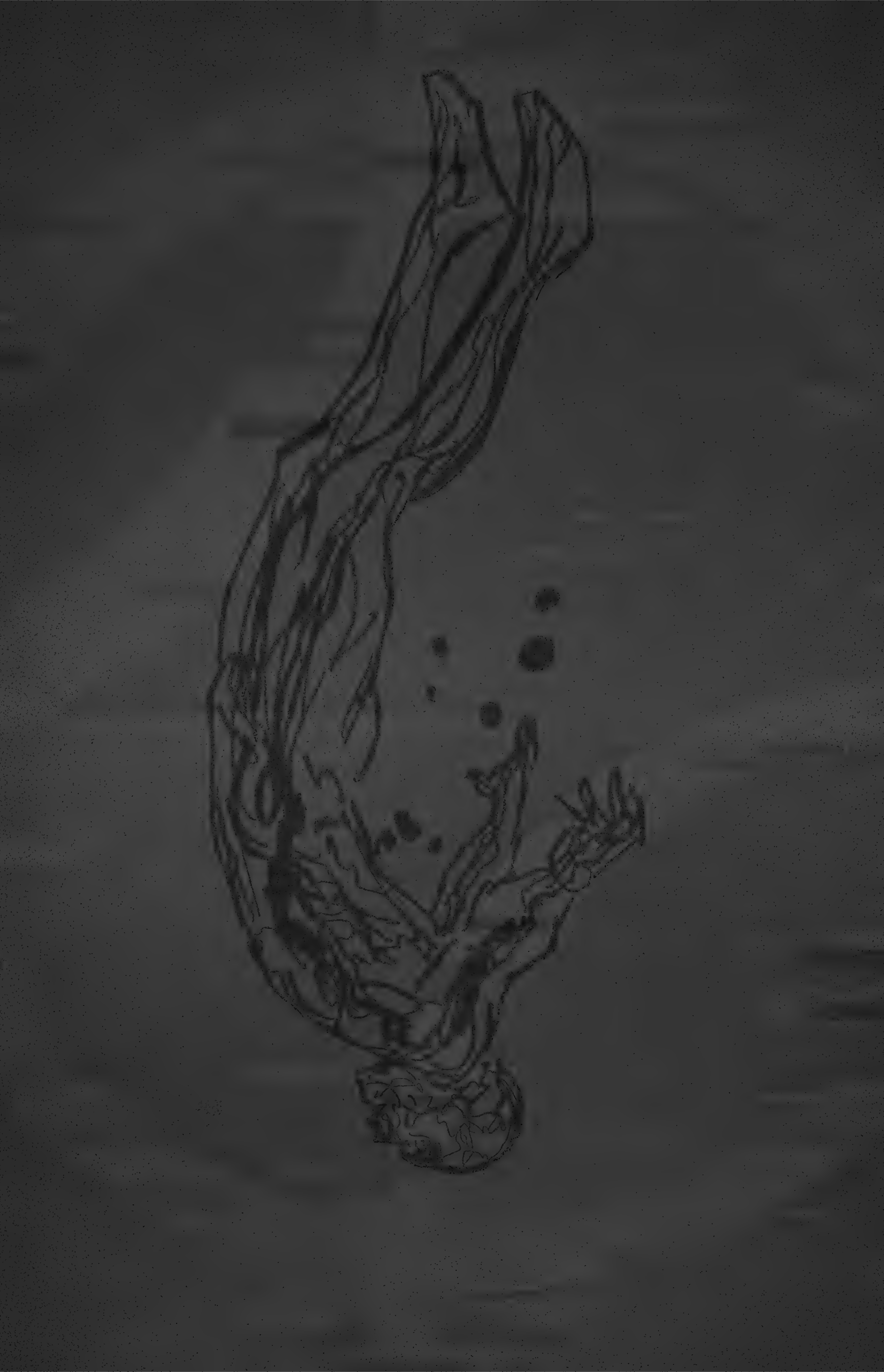
WE HAVEN'T LOST OUR CHANCE AT MAKING THAT FIRST CONTACT.

WE'VE BUILT A RADIO TO START THE CONVERSATION WITH IT.

TAP TAP TAP

DIANA.

CAN YOU HEAR ME?



CHAPTER NINE

WHERE ARE YOU?

CAN YOU HEAR ME?

UNUTE?

WHAT...

...IS THIS PLACE?

WHO ARE YOU?

...YOU... ARE...

WHAT IS THIS PLACE? WHAT IS MY PURPOSE?

...THIS PLACE...

YOU'RE JUST AN ECHO...

...YOU'RE... PLACE...

FATHER?

...YOU'RE... PURPOSE...

YOU HAVE TO TELL ME...

...SOME-THING.

AFTER ALL THIS TIME. IT'S--

...IT'S... TIME...

B.?!

...IT'S... TIME...

FATHER! ANSWER ME! DON'T GO!

UNUTE. IT'S ME.

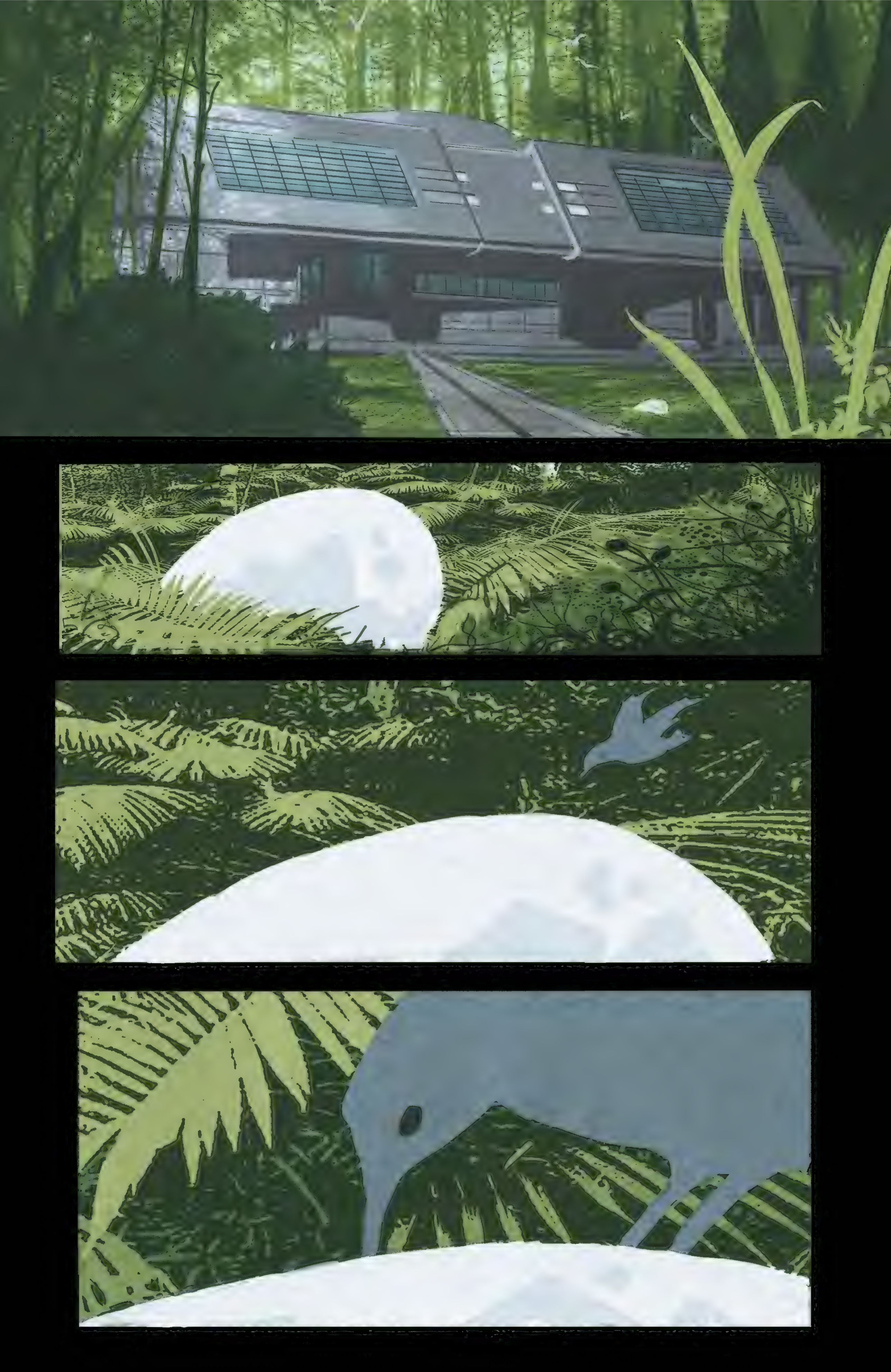
...THIS PLACE...

NO!

NOOOOO! STOP!

UNUTE?!

NOOOGRAHHH!



CAN YOU HEAR ME?

UNUTE?

TALK TO ME.

...GRRRAHH...

I GUESS HE'S BACK.

I HAVE A BAD FEELING ABOUT THIS.

...BLESS US...

THAT OZONE SMELL? THAT HUMMING? WE SHOULDN'T BE THIS CLOSE.

COME ON.

GET INSIDE!

LOCK IT DOWN!

SHUT IT ALL!

ENGAGE EMERGENCY B PROTOCOLS!

THIS IS NOT A DRILL!

GRRRR...

GRAAAHH...

GRAHHRR!

UNUTE!

GRRAADIANARRR!

I HEAR YOU.

KEEP TALKING.

...GRRAAH...

...BLESS--!

SECTIONS 9 AND 10 COMPROMISED!

NEVER SEEN HIM BERSERKER LIKE THIS.

GLORIOUS.

DRAW HIM IN. WE HAVE TO GET HIM TO THE *INCINERATOR.*

AUTO-CANNONS ARE TOO SLOW.

GET OUT OF THERE!

PULL BACK!

PULL BACK!!

HE'S TOO--

CRNCH

SHIFT POSITIONS! HE'S GOING OFF-ROAD!

LEVEL 2, BE READY. HE'S COMING YOUR WAY!

UNUTE?

I CAN'T-- GRAAHRR CAN'TTTTSTOPRRGH!

LISTEN TO MY VOICE. I'M COMING.

DON'T.. GGHHRG!

ENGAGING!

GRRRAAHH...

...NGH...NO--
PLEASE--

RAHHHRG!

BLESS US.

GRAAAH!

NOWHERE LEFT FOR HIM TO GO.

GONNA MAKE HIM **ASHES** IN THREE. TWO--

I'M COMING. I NEED TO KNOW.

GGHHNOO!

DIANA, WHAT ARE YOU DOING?

WE'RE GOING TO BURN HIM!

ABORT! ABORT!

I NEED TO KNOW.

GRAHH!

NO-- GRRAH!

TALK TO ME!

UNUTE!

6

UNUTE?

TALK TO ME.

CHAPTER TEN

FUCK.

WHAT HAPPENED, UNUTE? WHERE DID YOU GO?

THEY STOPPED ME.

WHO?

I DON'T KNOW.

WHAT DID THEY WANT?

THEY TOLD ME TO COME BACK.

SO THEY TALKED TO YOU. WHAT DID THEY SAY EXACTLY?

NOT MUCH. TOLD ME "IT'S TIME." THEY SHOWED ME WHERE I WAS BORN.

...HERE?

YEAH. ON EARTH. I KNOW WHERE IT IS. THE NEFUD DESERT. SAUDI ARABIA. THE BIRD IS THERE.

YOUR MOTHER'S GIFT. THE RED LIGHTNING.

IT'S TIME FOR NEXT STEPS. WE NEED TO GO THERE. BUT, UNUTE? YOU NEED TO BE READY.

READY HOW?

WE'VE PUT YOU UNDER EXTREME PHYSICAL PRESSURE. NOW WE NEED TO DO IT ***EMOTIONALLY.***

HOW'S THAT?

HOW YOU FEEL ABOUT YOUR MOTHER'S DEATH. WE NEED TO GO THERE. YOU NEED TO CONFRONT IT.

WHY?

TO BE FREE.

WHAT ABOUT YOU?

WHAT ***ABOUT*** ME?

YOU STOPPED ME. YOU TURNED OFF THE BERSERKER.

BUT DID I? YOU'RE STILL HEALING. DO YOU FEEL DIFFERENT?

WHAT ARE THEY DOING? THEY'RE JUST SITTING THERE.

NO. LOOK IN THEIR EYES.

THEY'RE TALKING TO EACH OTHER.

WELL, THAT'S NEW.

IS THE BERSERKER GONE?

NO. I STILL FEEL IT. IT'S STILL HERE. BUT YOU KNOW THAT.

HOW DO YOU MEAN?

YOU'RE TALKING TO ME PSYCHICALLY.

AND?

YOU'RE PART OF IT NOW.

PART OF WHAT?

THE *PURPOSE.*

THERE'S NO GOING BACK.

DID YOU THINK THEY WERE EVER GOING TO LET YOU GO? IT WAS NEVER ABOUT YOU OR ME.

I KINDA THINK YOU'RE RIGHT.

FOR THE FIRST TIME? WE'RE REALLY IN THIS TOGETHER.

YEAH.

DIANA.

CALDWELL.

WE KNOW YOU WERE TALKING TO HIM.

YES.

SO WHAT DID HE TELL YOU? WHERE ARE WE?

IT'S GOOD.

HE KNOWS WHERE TO GO. PREP YOUR TEAM. I'LL INTEGRATE.

ALPHA?

ALPHA.

SO...CAN YOU READ **MY** MIND, TOO?

DO I NEED TO?

I WON'T STAY LONG. JUST WANTED TO LET YOU KNOW...

THIS ROOM IS DESIGNED TO INCINERATE EVERYTHING IN IT IF ANYTHING GOES WRONG. FOR YOUR PROTECTION. AND OURS.

I'LL BE NEXT DOOR IF YOU NEED ANY-THING. JUST SAY THE WORD.

I'M NOT GOING HOME, AM I?

YOU THINK THAT'S A GOOD IDEA?

NOPE.

YEAH. THAT'S WHAT WE WERE THINKING.

IN TEN DAYS YOU'LL BE A NEW MAN.

Study area

Jordan
Kuwait
Bahrain
Qatar
UAE
Saudi Arabia
Oman
Yemen
Study area
Tayma
KM1-2
KM-RM
KAM5b
KAM4
KAM3
KAM6
KAM2b
KAM2a
KAM1
RAB3
RAB4
TAG1
HIS1
28.860490, 41.211002

SIR.

WHAT'S YOUR NAME, SON?

CARRINGTON L.A. OLIVER, SIR.

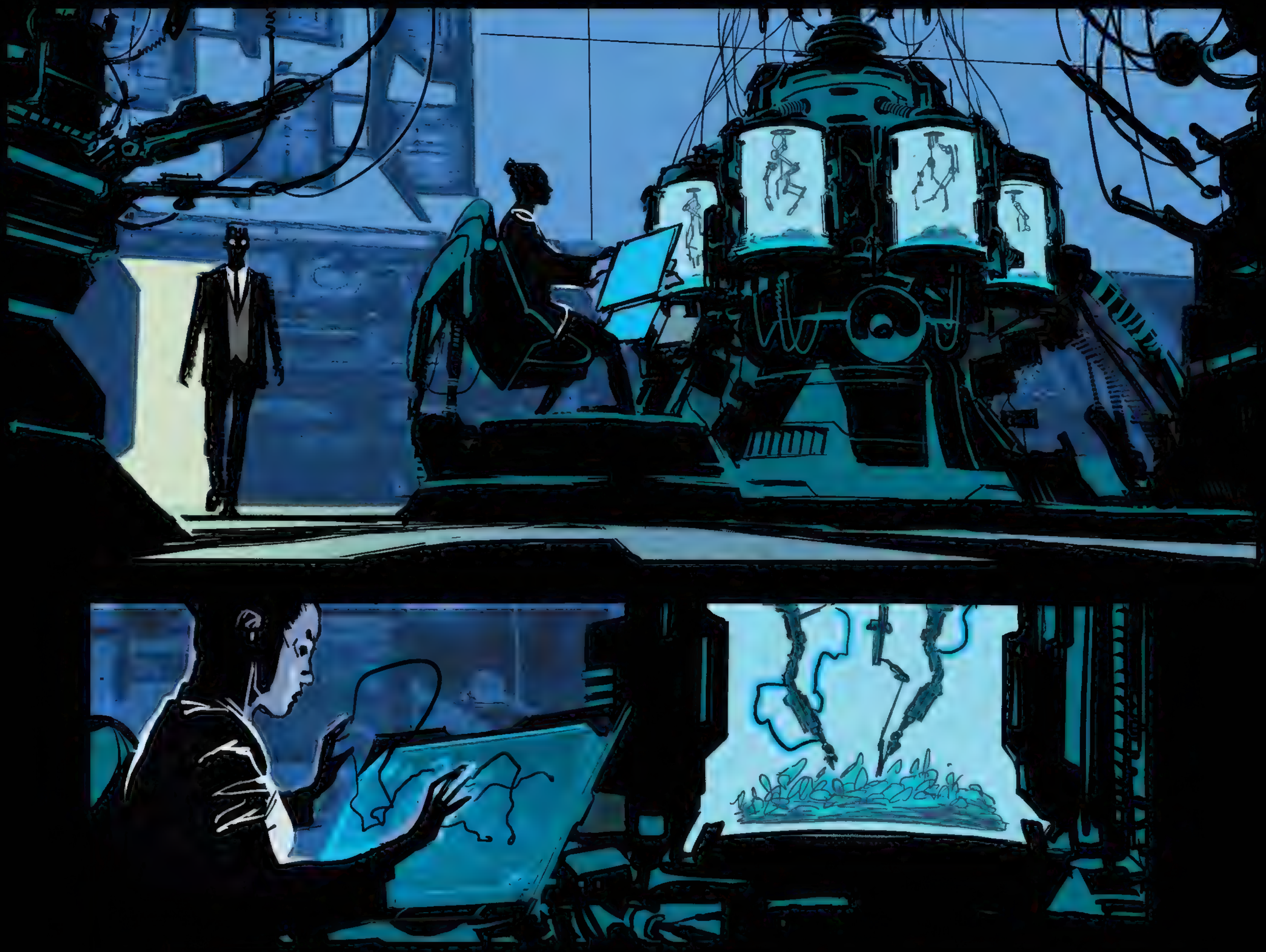
OLIVER?

NEVER WALK INTO MY OFFICE WITHOUT AN INVITATION.

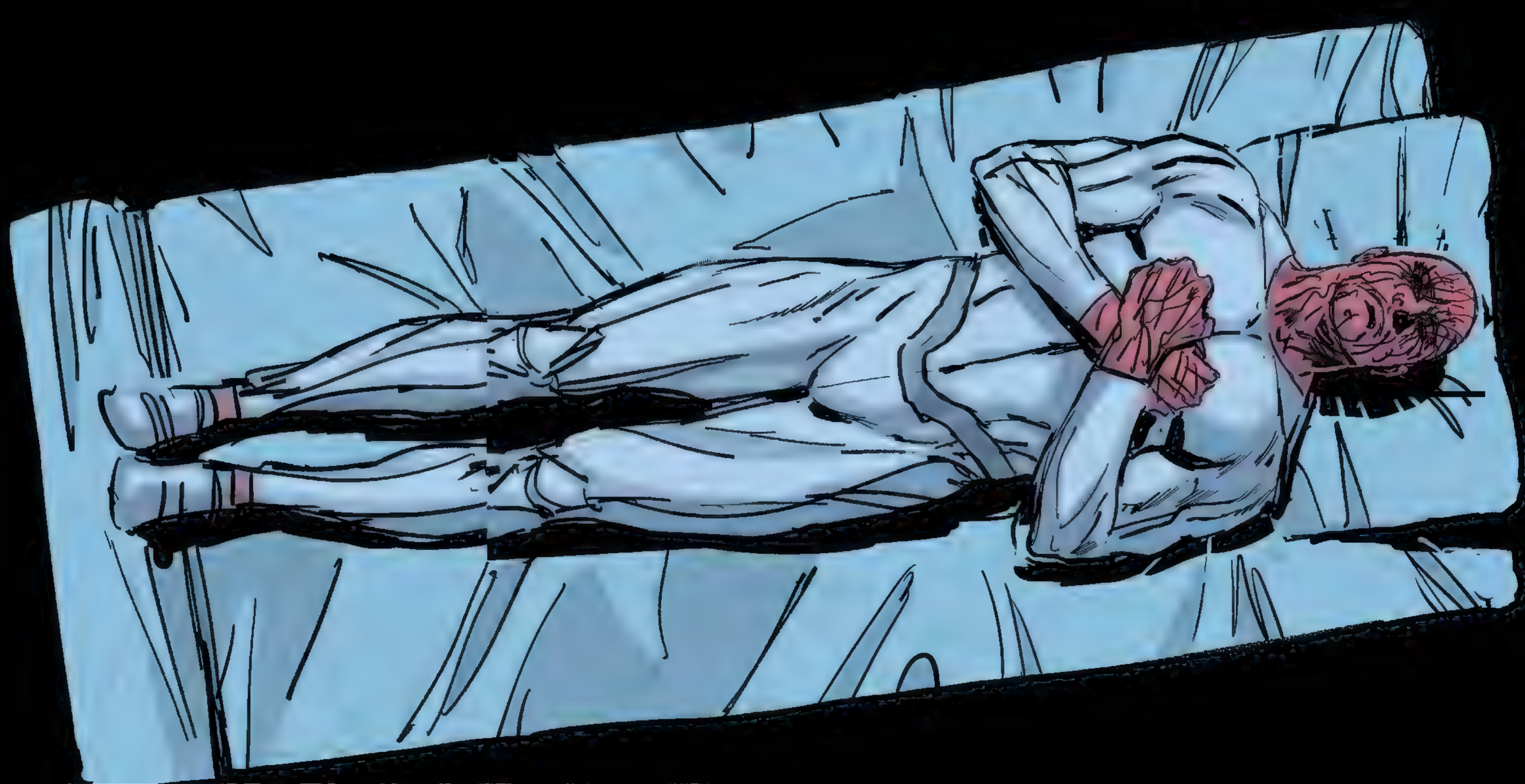
BUT SIR. WE... THOUGHT YOU WOULD WANT TO KNOW.

WHAT?

THE HYPER-COMPUTER. ***IT'S ON.***



WHAT ARE YOU DOING?



MY PART. GETTING READY TO FREE UNUTE.

HIS FREEDOM ISN'T OUR PRIME OBJECTIVE. NOT WITHOUT GETTING SOMETHING IN RETURN.

I'M WELL AWARE. WE WILL ALL GET WHAT WE WANT. TRUST ME.

CONFIRM FLORAL FORMULA SERIES 2AK1.

CONFIRMED.

EXECUTE NEW FLORAL FORMULA SERIES 2AK2.

FORMULA EXECUTED.

IS THIS WHAT I THINK IT IS?

I'M PREPARING TO SPEAK WITH INTENT.

FASCINATING.

THE COORDINATES YOU GAVE US LINE UP. WE HAVE THE LOCATION AND A GEO-MODEL. IT'S NOT GOOD.

WHATEVER WE'RE LOOKING FOR? IT'S GOING TO BE IN THE DESERT. AND A MILE DEEP.

DON'T WORRY. WE GOT HIM TO ANOTHER ***PLANE OF EXISTENCE.*** WE CAN GET HIM TO THE ***BIRD.*** JUST PACK YOUR SHIT AND BE READY.

OH. WHENEVER YOU'RE DONE FLOWER-ARRANGING HERE? THEY'RE TELLING ME YOU NEED TO POWER DOWN THE HYPER-COMPUTER. HALF THE ***WESTERN SEABOARD*** IS ABOUT TO BLACK OUT.

NEARLY FINISHED.

CONFIDENCE LEVEL?

HIGH.

CALL IT?

YES. CALL IT.

ALL ALPHA OPERATIONS ARE GO. B-MINUS 240 HOURS.

THE PERFECT CUP

I HAVE ONE FOR YOU. WHAT'S VALUELESS IF BOUGHT, BUT SOMETIMES TRADED? A POOR MAN MAY GIVE IT AS EASILY AS A KING.

I GIVE UP. WHAT IS IT?

IT'S TIME.

WHAT CAN I GET YOU?

I'LL TAKE...THE *SAUDI ARABIAN* BLEND.

GRIND 28.86049 OUNCES. 41.211002 BARS OF PRESSURE, NO MORE, NO LESS. AND I WANT IT IN A 10-OUNCE CUP.

THAT'S...VERY SPECIFIC.

DO YOU HAVE IT?

DEFINITELY. HAVE A BLESSED DAY.

B-MINUS 9 DAYS.

B-MINUS 6 DAYS.

B-MINUS 4 DAYS.

COLLECTION ARRAY ONLINE?

CHECK!

B-MINUS 2 DAYS.

ALPHA BASE IN PROGRESS.

INTERCEPT SYSTEMS DELIVERED.

B-MINUS 1 DAY.

28° 51' 37.8"N
41° 12' 39.6"E--
HAIL, SAUDI
ARABIA.

WE SHOULD GET THIS SHOW ON THE ROAD.

GOOD LUCK, KID.

YES. GOOD LUCK. TO ALL OF US.

SAT SYSTEMS, CHECK.

NAV SYSTEMS, CHECK.

CONTAINMENT CENTERS, CHECK.

UNLITE, HOLD ON.

WHAT IS THIS?

AN EXPERIMENT. IT'S WHAT MIGHT HAVE OPENED YOUR MOTHER'S MIND. HELPED HER MAKE CONTACT. I THINK IT WILL HELP YOU, TOO.

WHAT ARE YOU DOING?

DIANA?

COME ON. TAKE MY HAND.

GHHHHR... WHAT ARE YOU DOING...?

NGHHH...YOU SHOULDN'T...BE NEAR-- GNNNNN...

TELL ME HOW YOUR MOTHER DIED...

GRRRR...

GHHA...NO...I... I KILLED MY MOTHER. I DIDN'T...STOP HIM...ANY OF THEM...

NO. SHE WANTED TO SAVE YOU. SHE HAD A GIFT. IT'S NOT YOUR FAULT. YOU WERE A CHILD.

I... LOVE YOU.

TAKE THE GIFT.

YOU'RE READY.

BE FREE.

IS THIS IT? IS THIS THE SPOT?

...IT WILL TAKE THE CURSE FROM HIM...

...YOU WOULD CURSE OUR VILLAGE...

...WHAT'S GOING...

...ON...?

SAY IT.

SPEAK WITH INTENT, UNUTE.

MOTHER...

I'M READY. I'M SORRY--

I'M READY...I'M SORRY...I... I...

ACCEPT!

B-MINUS 2 MINUTES.

WHERE ARE YOU GOING?

THIS IS HISTORY! I WANT TO SEE IT FOR MYSELF!

BLESS US.

I DON'T LIKE IT.

WHO THE *FUCK* IS THAT?

B-MINUS 1 MINUTE.

AAAAAHHHHHH!

CHAPTER ELEVEN

WHAT THE HELL?

IDENTIFY YOURSELF...

OR WE WILL SHOOT YOU OUT OF THE FUCKING SKY.

CALDWELL?

...BLESS US...

OH SHIT.

AAAA HHG!

AHHH!!

...SATELLITE LINK AWAY...

...INTERCEPT CONFIRMED...

...TRANSFERENCE SUCCESSFUL...

...HEADQUARTERS IS PRIMED TO RECEIVE...

...RECEPTION CONFIRMED...

...TOO MUCH-- MODULATE! MODULATE! TOO LATE--!

...YOU GETTING THIS, KEEVER?

...WE'RE GETTING THIRD-PARTIED...

...THEY'VE GOT A TAP...

...WHAT ARE THEY DOING?

DIANA. WHAT ARE YOU DOING?

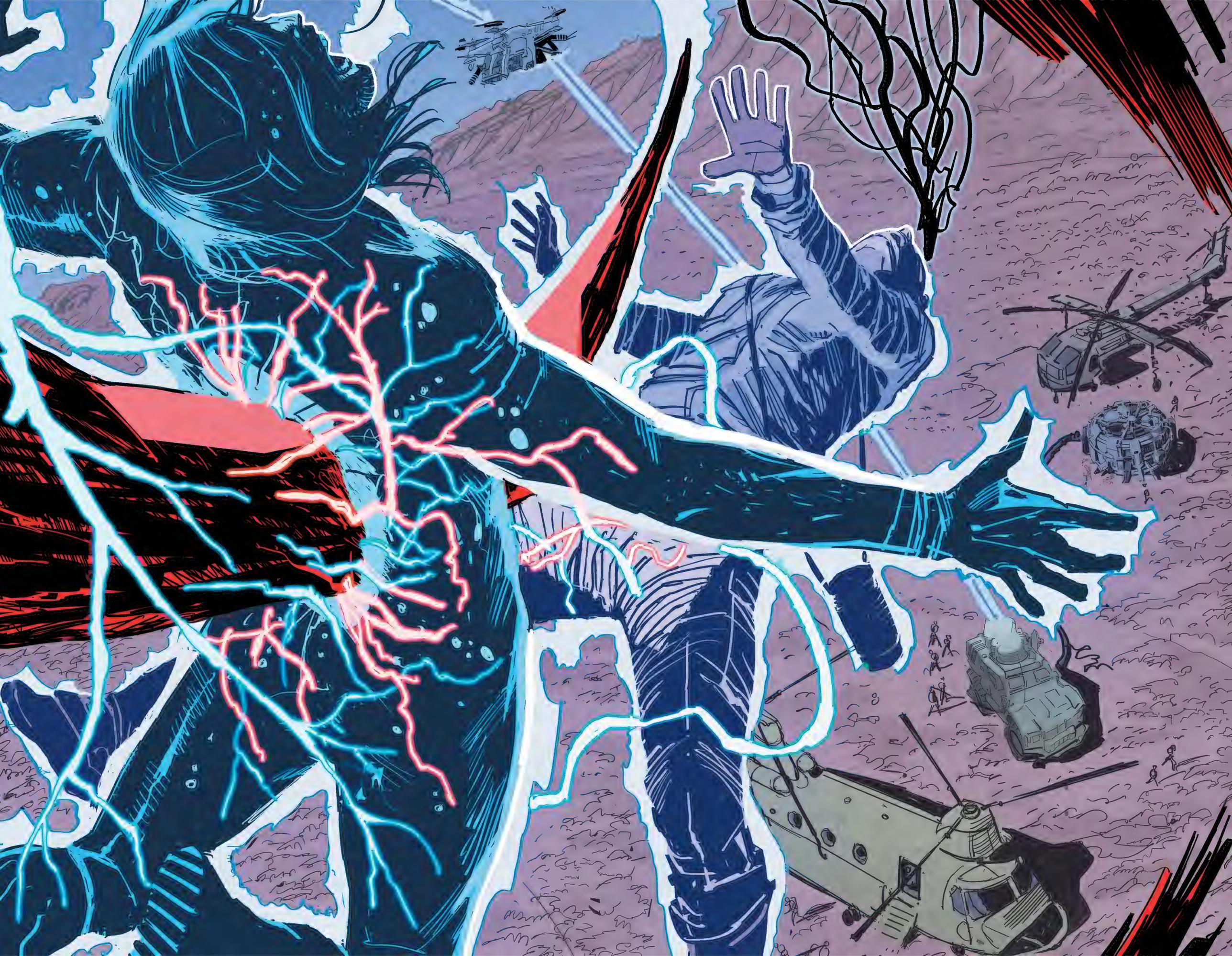
SPEAKING WITH INTENT.

DON'T...

I WANT TO.

I NEED TO...

UNDER-STAND.



"WILD CHILD," IS IT?

YES, SIR. GOOD TO SEE YOU, SIR. THANK YOU FOR COMING. ARE YOU READY?

TIME IS OF THE ESSENCE, SIR.

YES...

IT'S TIME.

THE TAP WORKED. BOX IS ENERGIZED. JUST WAITING ON YOU.

GODSPEED, SIR.

GOD? THIS HAS NOTHING TO DO WITH GOD.

DIANA!

'S OKAY... ONLY WAY...

I'M READY.

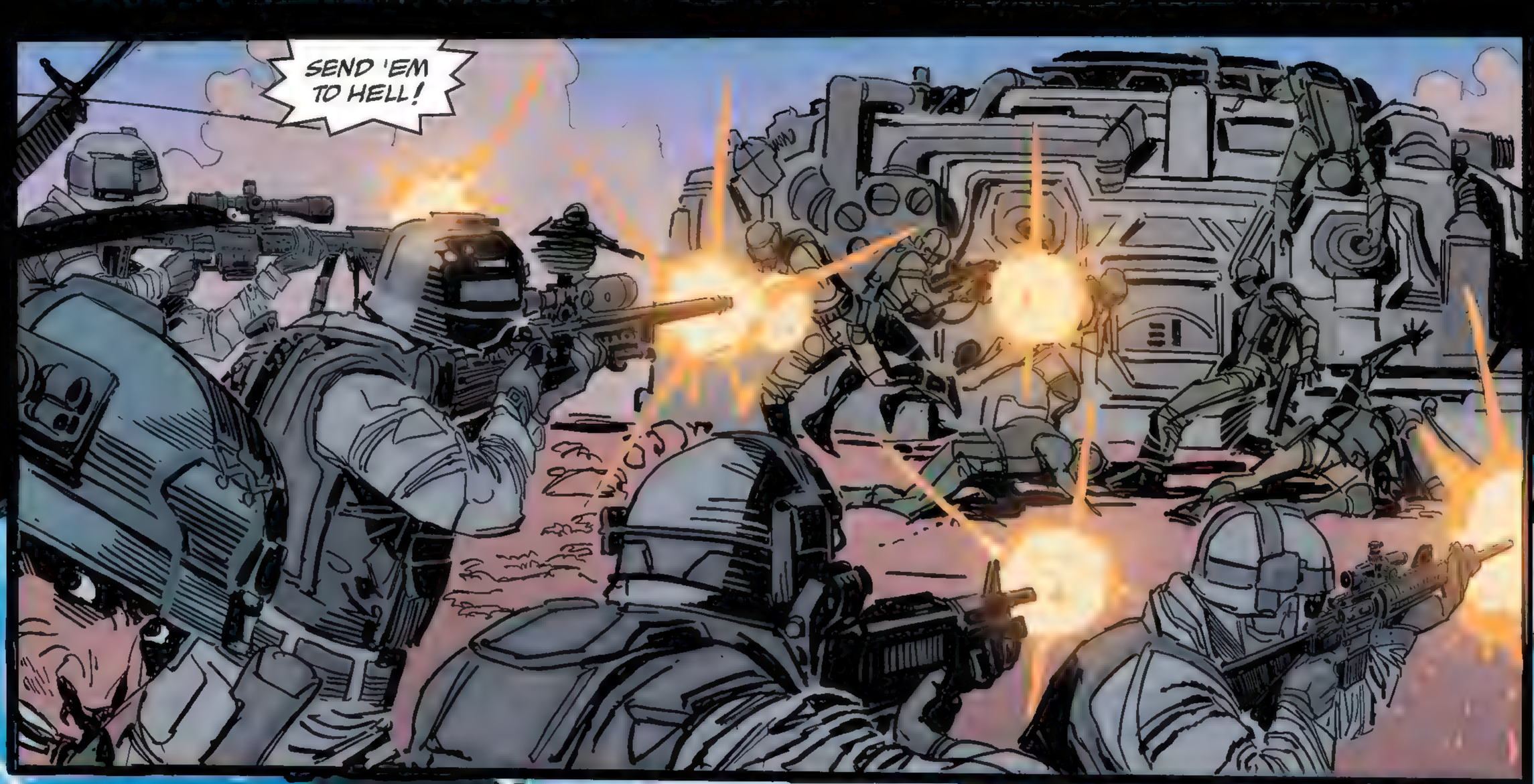
FIRE IT UP!

AT LAST!

THE CONSECRATION!

THE SACRIFICE.

PUSH ON CALDWELL'S LOCATION. WHATEVER THEY'RE DOING, I WANT IT STOPPED!


SEND 'EM TO HELL!

UNUTE!

DIANA...

DO YOU SEE?

DO YOU SEE IT...? THE...

THE PURPOSE...

A THOUSAND PATHS OF LIGHTNING.

...IT MADE ME...

I SEE IT... LIKE POLLEN... EXPLODING INTO THE WIND...

ACROSS THE UNIVERSE...

WITH PURPOSE...ALIEN TECHNOLOGY... SPREADING...

...YES.

FUCKING CULTS.

THIS IS A SHITSHOW. I WANT LEVEL THREE SUPPORT. BLANKET THE PERIMETER!

WE MIGHT HAVE BERSERKER INCOMING.

STATUS?

CONTACT CONFIRMED.

WELL, THANK CHRIST FOR THAT.

I'M NOT SURE.

YOU... YOU OKAY?

CLNK

BLESSSS USSSS!

GERRAHHH!

ENERGY LEVELS ARE OFF THE CHARTS...

...STORAGE BANKS CAN'T TAKE IT...

KRSH

GRK

KRK

...ENERGY EVERYWHERE...

...LOCKDOWN! LOCKDOWN!

...TOO LATE FOR THAT!

BLOODCLOUD CONTAINMENT BREACH!

GYAHH!

...IT'S ACTIVATED EVERYTHING...!

GOD. DAMMIT. EAGLE TEAM WITH ME!

TIME TO PUT THIS MOTHERFUCKER DOWN.

YOU'RE BLEEDING...

HOW DO YOU FEEL?

MORTAL.

FUCK.

CHAPTER

TWELVE

"UNUTE? CAN YOU HEAR ME? ARE YOU OUT THERE?"

"YES."

B...GET UP...

"WHERE TO START? AT THE ENDING, I SUPPOSE."

"ENDING?"

GAHHHH!

BLESS YOU, MOTHER-FUCKER.

"CALDWELL TURNED OUT TO BE THE LEADER OF A FANATICAL CULT."

NFFFF!

"...ONE IN A LONG LINE..."

"SURPRISING, BUT IN HINDSIGHT NOT OUT OF CHARACTER."

"...NO."

GRAAHH!

KA-KOW

"LIKE ALL OF US, HE WAS MISSION-FIRST, ABOVE ALL ELSE."

"...YEAH."

AHHH!

"IT WAS JUST THAT... HIS MISSION WASN'T THE SAME AS OURS."

"...REALLY?"

STAY BACK...

I CAN'T DO THAT.

"HE WANTED WHAT YOU HAVE."

"DOESN'T EVERYONE..."

"IT JUST HAPPENED TO DOVETAIL WITH YOUR GOAL."

YOU'RE MORTAL.

I STILL KNOW HOW TO FIGHT.

"BUT HIS TIMING WAS TERRIBLE.

"AS FOR ME..."

NFF!

"I DIDN'T WANT WHAT YOU HAVE.

"I DIDN'T WANT YOUR GIFTS. YOUR CURSE.

"I JUST WANTED THE *ANSWERS.*"

"I WONDER IF I WOULD DO IT ALL OVER AGAIN..."

GRAAAHHH!

"KNOWING WHAT I KNOW NOW.

"YOUR 'PURPOSE'? IT FOUND ME."

FALL BACK!

"IT FOUND ALL OF US IN ONE WAY OR ANOTHER."

GRAHH!

"WE ALL GOT WHAT WE WANTED."

OOOOF!

"FOR BETTER OR WORSE."

NGH!

=COUGH COUGH=

ENOUGH.

AHHHHH!

GRRRRR...

MY TURN.

GRAHHR!

RRRRRRR!

NO!

GAAAAA!

GHKK...GGGHH...

GUHHHH...

DIANA!

BLAM

BLAM

PEK

SPAK

GET IN!

SPAK

PAK

TNK

THIS IS EAGLE ONE.

GO EAGLE ONE.

NO WITNESSES. WIPE IT.

ROGER, COPY. HAVE A GOOD DAY.

GUHHH!

ARE YOU OKAY?

YEAH. I FELT LIKE THIS BEFORE...

WHAT DO YOU MEAN? WHEN?

WHEN I WAS PREGNANT.

"I DON'T TELL YOU THE REST."

"YOU WEREN'T THE ONLY ONE THAT PUT UP BARRIERS.

"YOU WERE AN EXTRAORDINARY ANOMALY. AS AM I. AND HQ RECOGNIZED THAT.

"CHOSEN FROM A POOL OF SCIENTISTS. HAND-SELECTED TO BUILD A BRIDGE OF TRUST AND UNDERSTANDING.

"MISSION FIRST. TO USE YOU. TO MAKE FIRST CONTACT.

"OF COURSE, HQ WANTED TO CRACK YOUR DNA AND CREATE 'THE IMMORTAL GENE.' BUT WHAT THEY REALLY WANTED WAS THE ***SOURCE.***"

"THEY WANTED TO TALK TO THE ***INTELLIGENCE*** THAT SENT YOU HERE.

"SO OFTEN THOSE AROUND YOU ENDED UP DEFINING YOUR PURPOSE.

"FOR HQ, YOUR PURPOSE WAS... POTENTIAL.

"THEY GOT ENOUGH ENERGY TO POWER THE HYPER-COMPUTER INDEFINITELY.

"AND THEY MADE CONTACT."

HELLO.

"IT WAS A SUCCESS. MOSTLY...

"IT ALSO ANIMATED THE MISGUIDED CLONE PROJECT FROM YEARS AGO. MERCIFULLY AND FINALLY PUT TO REST."

"BUT WORD IS THE 'FRANKEN-B' (THEIR TERM, NOT MINE) BUILT OUT OF THE LEFTOVER BODY PARTS FROM PAST MISSIONS...

"JUST DISAPPEARED."

HQ SAFEHOUSE, SOMEWHERE IN VIRGINIA.

VITALS NORMAL.

AND I MEAN. ***NORMAL***, NORMAL. CONGRATULATIONS. YOU'RE HUMAN.

YOU GET HURT NOW? YOU HURT JUST LIKE THE REST OF US.

YEAH.

THANKS.

SHE'S PREGNANT.

NO SHIT.

WHEN IS SHE DUE?

AT THIS RATE? A WEEK? MAYBE LESS.

YOU'RE GOING TO BE OKAY.

AM I?

SO?

KILL HIM.

HE SERVED US FOR A LONG TIME.

NO WITNESSES.

...

AND THE WOMAN?

PRESERVE.

UNUTE? CAN YOU HEAR ME?

I DON'T WANT TO STAY HERE. BUT THEY WON'T LET US LEAVE.

NO.

I'M SORRY, SON.

MOBY

WHAT'S GOING ON?

KEEVER'S ABOUT TO SHOOT ME.

WHAT?! I'LL BE RIGHT THERE.

I WAS KINDA THINKIN' IT WOULD GO THIS WAY.

IT'S BEEN AN HONOR.

THANKS.

HURRY.

ALMOST THERE.

GIMME A MINUTE, WILL YOU?

IT'S TIME.

YEAH.

FZZT

BLAM

VZZT

KEEVER. DON'T MOVE.

VZZT

GHKK!

VZZT

I TURNED THE LIGHTS OFF BY CUTTING THE FLOW OF CURRENT. I CAN TURN YOUR HEART OFF JUST AS EASILY. BUT I DON'T WANT TO HURT YOU OR YOUR MEN.

UNDERSTOOD.

THANK YOU.

WHAT NOW?

WE'RE LEAVING.

THEY'LL COME AFTER YOU.

NOT TODAY.

GOOD LUCK, KID. SEE YOU ON THE OTHER SIDE.

THEY'RE NOT YOURS. THEY'RE OURS.

NOT YET.

FZZ

KOW

I KNOW WHO CAN HELP US.

TUSCANY.

NOK NOK

WE'RE HERE.

THE SOUTH-WEST.

I'M SELINE. THIS IS SONGAA. UNUTE, IT IS A GREAT HONOR TO WELCOME YOU AND HELP YOU IN THIS NEXT PHASE OF YOUR JOURNEY.

IT IS AN HONOR TO MEET YOU, SELINE. YOU HAVE MY GRATITUDE FOR THE GENERATIONS WE HAVE SHARED AND THE PATHS WE HAVE WALKED.

DIANA. I AM HERE FOR YOU AND HONORED TO OFFER MY SERVICES AS MIDWIFE.

THANK YOU.

COME INSIDE. YOU MUST BE HUNGRY.

THE ANCIENTS RECOVERED A HEAD. WE THOUGHT IT WAS YOU. TURNS OUT IT WAS THE OTHER GUY.

CALDWELL.

OUR PEOPLE LOST TRACK OF HIM AROUND MALTA.

LEMONADE?

HOW ARE YOU FEELING?

THEY'VE ALREADY STARTED KICKING.

"THEY"?

I THINK THERE'S TWO.

LET'S HAVE A LISTEN.

MAY I?
YES.
Hmm...
WHAT IS IT?
THEY'RE COMING SOON. THEY WILL BE HEALTHY.
THANK YOU.
WE WON'T HAVE MUCH TIME, BUT HOPEFULLY ENOUGH.
YOUR **TRUNK** IS IN YOUR ROOM.

"I'M NOT SURE WHAT I EXPECTED."

AHHHHG!

"HOW CAN ONE WEEK FEEL LIKE A LIFETIME?"

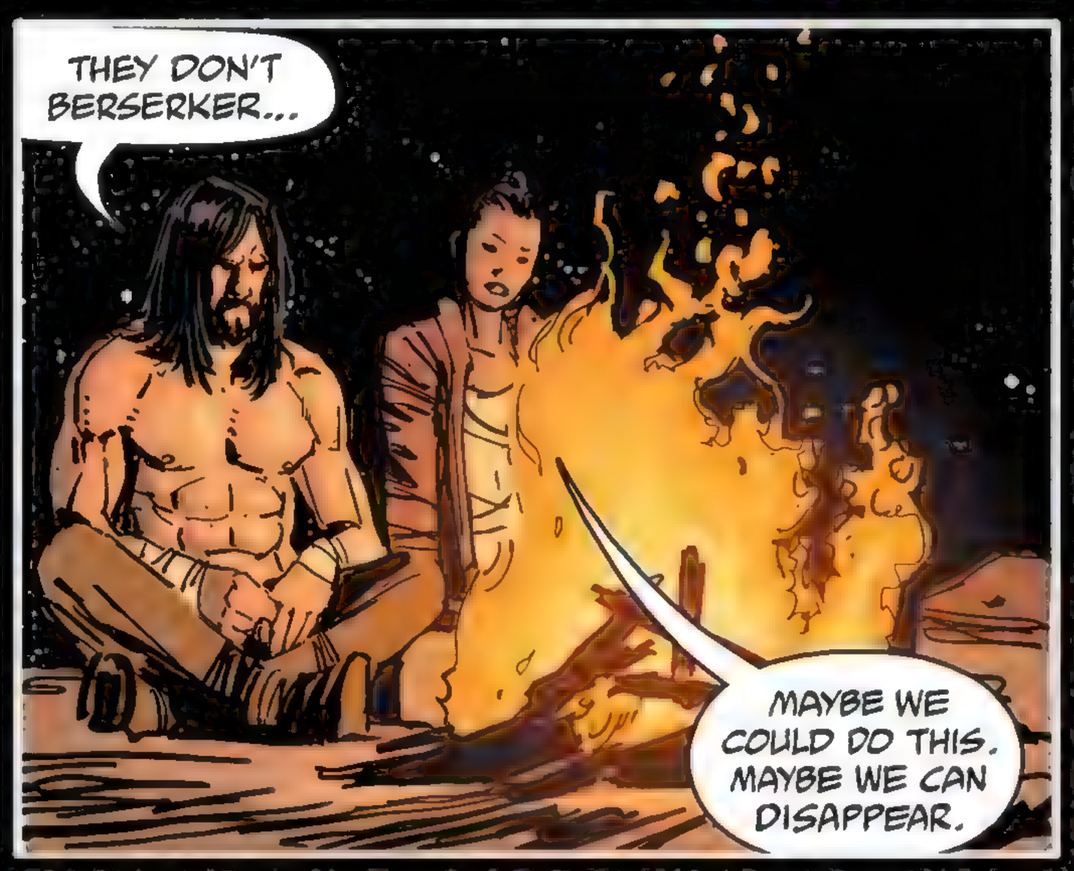
NEVER SEEN A NEWBORN NOT CRY. LET'S SEE HOW THEY DO...

"BUT WHAT DOES A LIFETIME FEEL LIKE FOR YOU?

"THEY SAY HISTORY RHYMES.

"OR MAYBE IT JUST MIRRORS ITSELF."

THEY'RE GROWING FAST.
LIKE SOMEONE ELSE I KNOW.


THEY DON'T BERSERKER...
MAYBE WE COULD DO THIS. MAYBE WE CAN DISAPPEAR.

HAHA!
HA!

WHAT IS IT?

BZZZ

BZZZ

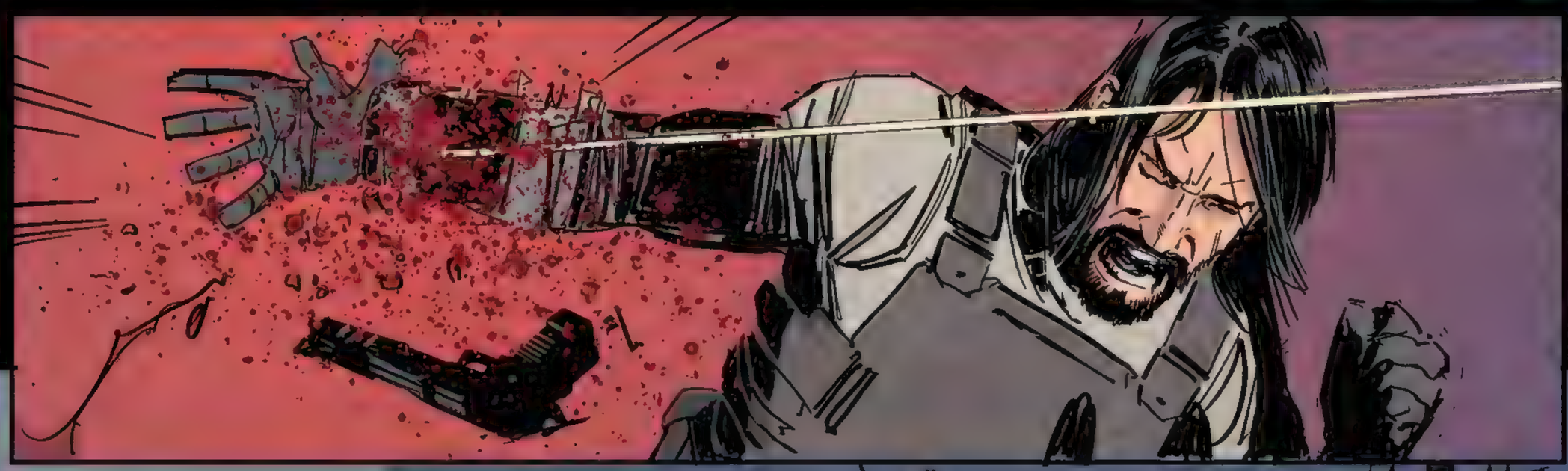
GET INSIDE.

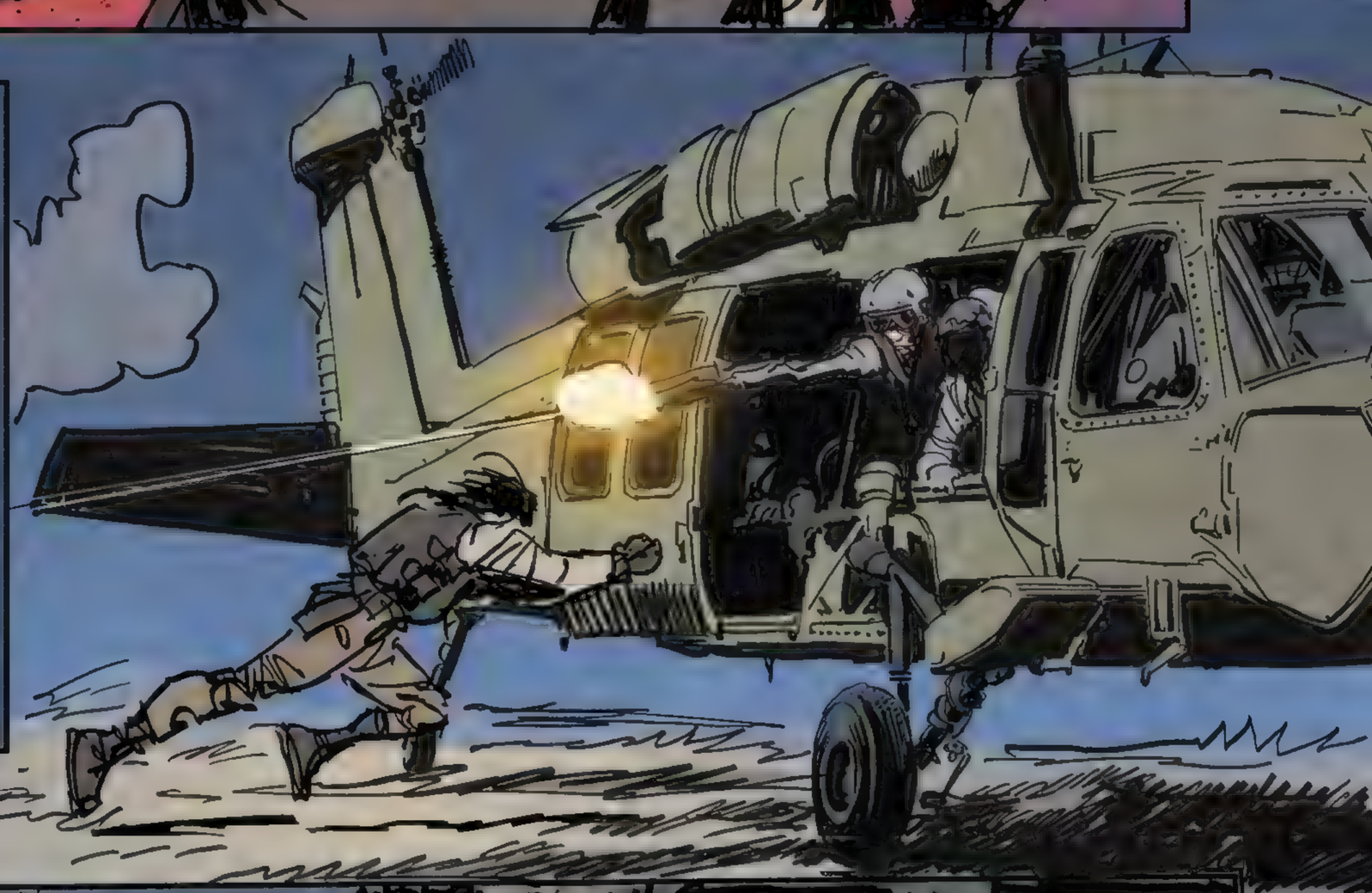
FZZ-KA

KIDS. GO INSIDE.

WHUP WHUP WHUP

KA-BOOM





NGHH!

NO!

NGH!

SECURE THE KIDS.

...NO...

...NO...

NO!
STOP!

OKAY.

THANKS. THEY'RE ALL GROWED UP.

YEP.

YOU'RE NOT GONNA MAKE IT.

NOPE. NOT THIS TIME.

DEATH'S A BITCH.

IS IT?

YEAH. REST IN PEACE, SON.

START WALKING.

...ON THE OTHER SIDE, DIANA.

CAN YOU HELP HIM?

NO.

DIANA...

UNUTE.

MY PURPOSE...

YOU FOUND IT.

I WISH...

ME TOO.

IT'S OKAY. IT'S ABOUT TIME.

THANK YOU, DIANA...

Shh. REST...

FOR EVERY-THING...

IS HE GONE?

YES.

WHERE'D HE GO?

...

ARE YOU PLANTING A SEED?

WILL IT GROW?

NO, KIDS.

OH.

DAYS LATER.

WHAT'S GOING ON? WHAT'S WRONG?

IT'S TIME.

FOR WHAT?

TO START OUR LIFE. IT'S SO WONDERFUL.

WHAT?

THIS.

WHERE ARE YOU GOING?

WE'RE GOING TO GROW.

TO PLANT OUR SEEDS.

"I WONDER. WITH PERFECT MEMORY, WHERE DOES YOUR MIND WANDER?

"IF EVERY MEMORY HAS EQUAL WEIGHT, ARE THERE ANY THAT YOU PICK UP AND EXAMINE MORE CLOSELY?"

IT'S A NEW DAY.

YEAH.

"ARE THERE MOMENTS THAT YOU RETURN TO..."

"NOT BECAUSE YOU CAN, BUT BECAUSE YOU WANT TO?

"TO TURN THAT MOMENT AROUND AND AROUND.

"EXAMINE IT FROM DIFFERENT ANGLES."

BLESS US...WITH THIS ETERNAL FLESH.

"TO UNDER-STAND IT MORE PERFECTLY?"

...GHHGHH...

"IF YOU SEE THE STARS IN A DIFFERENT PLACE AND TIME..."

"ARE THEY NOT THE SAME STARS? THE SAME EXPERIENCE...

"SHARED ACROSS TIME AND SPACE.

"HQ THINKS YOU'RE JUST A SEED..."

"A POLLINATOR... SPREADING TECHNOLOGY AND IDEAS.

"BUT ISN'T THAT WHAT WE ALL ARE, IN OUR OWN WAY?

"YOUR PURPOSE. IS OUR PURPOSE.

"TO BE THE VOICE FROM THE PAST. AN ECHO OF THE FORGOTTEN...

THE BAR IS OPEN

THE BAR IS OPEN

"RIPPLING INTO THE FUTURE. SHARED MEMORY."

"IS THAT WHAT IT TRULY MEANS TO BE...

"IMMORTAL?"

UNUTE? ARE YOU OUT THERE?

CAN YOU HEAR ME?

YES.

WHERE ARE YOU? CAN YOU MAKE IT BACK?

YEAH.

I'LL FIND A WAY.

BUT IT MIGHT BE A WHILE.

HURRY...

“And if the earthly no longer knows your name,
whisper to the silent earth: I’m flowing.
To the flashing water say: I am.”

— Rainer Maria Rilke

SONNETS TO ORPHEUS translated by Stephen Mitchell

KEANU REEVES: As the first time working in the comic book world it's been great to have the stewardship of BOOM!, who put an amazing team together. So fortunate to be working with everyone involved and a special shout-out to Rafael Grampá who came in to do the early conceptual art and cover for Issue #1.

We have to talk about the title of the book and the spelling. When I first saw Matt type it—it really struck home for me. There was talk of other titles and variations on this one, but when I saw it typed out like that it really just made the main character feel like a number. Like he'd been categorized. It read like it was his subject file. A character with no name, and then to have this sort of… label instead of a name. It was powerful. It looks crazy. There were other titles that used variations on "berserk" or "berserker" but graphically this just looked the most intense. Matt created something original out of that core idea—something iconic.

MATT KINDT: Some of the best ideas are accidents. I was typing notes so quickly in those early meetings when we were spit-balling ideas. I was typing a mile-a-minute. The ideas were flying so fast there was no time for spellcheck or grammar—I was just trying to get all of it down in a way that I'd be able to go back and read it and make sense of it all. So my initial typing of "berserker" was… garbled. It came out BRZRKR or a variation of that. So when I went back to clean it up…I did…but it looked…not as cool. So I left it to see what Keanu would think. I'd done a ton of research on the etymology of the word… Vikings…and crazed "bearskin"-wearing warriors—all super interesting stuff. And the word has been used before in modern day, and we were trying to come up with an original take. So this version—this spelling is what stuck.

REEVES: One of the first ideas I had when I talked about the story was this image of a guy alone sitting on a bench in the rain. So much of the story is about isolation and the otherness of the character. It was the perfect place to start. And Ron added that lightning in the background—the perfect touch of foreshadowing.

KINDT: This was all Keanu. I think he came to the first meeting with this scene already figured out. Just the perfect opening. It's got mystery… not just "who is this?" but also "how do we feel about him?" Do we empathize? Are we scared a little bit? I think some of both. There's a reason why he's alone sitting there. And the rest of this issue and this series is gonna tell us what that reason is.

REEVES: Bill's coloring here is amazing. And I'm saying that on every page as we go through it. So I won't keep saying it. But the color change really does a good job of shifting the scene. And we get that first glow in B.'s eyes. And our first look at Clem's amazing lettering. Writing this with Matt—the collaboration—it really adds another layer. It adds the duality that we play with through the entire series—contrasting our words and the words and pictures.

This first issue is really the intro and origin story for B. and we get to see it play out two-fold—in present day and ultimately to that flashback that we see at the end of the issue.

KINDT: The first of a few key close-ups of B.'s face and eyes. I think Ron does a lot of heavy lifting here to make us feel the character. And we can see the shift—from a really deep sadness at the bottom of Page 2 to a kind of

threat…a foreboding at the top of Page 3. It's a subtle change but critical to the story. And we end up getting a lot of close-ups of B. throughout. With the context and meaning changing every time. It's never just a close-up for a close-up's sake.

REEVES: We get our first look at Jim Keever—B.'s handler and my favorite character outside of B. We get a little sense of their relationship here. Keever is an ally and overseer but also a kind of father figure.

And then B. jumps out into the story feet first. I love this part. *(laughs)*

KINDT: The hand wraps—yeah—I think we'd talked about that a little bit—this idea of a man that uses his hands and fists for thousands of years…the experience of all of that violence… it's part ritual and maybe part preservation—so he doesn't tear the skin off of his fists before he's done. Whatever it is…it's a great moment to foreshadow that he is about to get his hands VERY dirty.

REEVES: Yeah, very dirty...the wraps came from Grampá in his conceptual art for B.

REEVES: This is our *Dark Knight* homage. A classic. Ron really nailed it while putting his own stamp on it. Frank Miller and Geof Darrow were huge influences on me when I was younger. They had such an impact on me as an artist and storyteller.

We also begin to show the duality of the story and the character. The juxtaposition of "our anniversary" with the hyper-stylized violence—the contrast of the intimate non-violent conversation we're reading with that heightened violence—that is what this book is all about.

And that panel at the bottom of Page 7—when I first saw this I thought of Geof Darrow. That cover of *Hard Boiled* where he's turning—looking at us through the hole in someone's head—thank you, Geof. Truly inspirational.

KINDT: Yeah—I think even Bill sort of channeled classic Lynn Varley colors here, too—with the hot reds and oranges and the subtle gradations. Just that bit of texture. It really feels organic. *Dark Knight* and *Watchmen* and the books of that era really just hit us at the right time and the right age. Darrow on *Hard Boiled*. You can't unsee that once you've seen it. He set the bar for comic book action and violence…and that bar is VERY high. And if we can't clear that bar? We'll at least angrily grab that bar and break it in half. *(laughs)*

REEVES: Ron just brings such cool detail and energy to the panels. The forward momentum of these two pages is so great. He varies the style—switching to silhouettes and back—sometimes dropping backgrounds to keep the interest. And then those hits of color to really make it pop. The character and story is relentless…always pushing forward.

KINDT: I remember we talked about what he would wear. And we eventually settled on this idea that they would supply him with gear but he wouldn't need it. And he just starts shedding it here. It's in his way. The wild animal part of him doesn't want to wear a vest at this point. He was okay with it when he started. But now? It's like trying to put a dog sweater on a wolf. *(laughs)*

"YEAH?"
"YES. I FEEL LIKE...
"I FEEL A CONNECTION.
"TELL ME IF I'M WRONG."
"YOU...YOU'RE NOT WRONG."

REEVES: We're showing character through action here. B. just has this unstoppable forward momentum. We're showing who he is, what he does, and what he's capable of. But even through all of this you still feel a connection to the character and see the emotion. You never lose who he is…

KINDT: I remember the first sketches of this sequence…and we put in a request to Ron for more…violence. We really wanted to see it here. Let's set the tone right away. No one is safe. Nothing is off limits. It's over the top but it's really what B. is wanting. He needs it in a way. And we should be both shocked and a little excited by it. The nature of violence is one of those things we're dealing with here. The desire to inflict it and see it. But also its devastating effects.

"CONNECTIONS END UP **HURTING.**

"CONNECTIONS DON'T END WELL WITH ME."

REEVES: Again we're highlighting what B. does best. Moving forward and the juxtaposition of text with the action. The humor of "connections not ending well" on the previous page and "does this feel different to you"—that humor is something I really appreciate in Matt's scripting.

And the ripping off of the arm here—we start to realize we're dealing with something that is not normal. The scale of his abilities and capacity for violence is on a different scale altogether. Which is fun.

KINDT: Getting stabbed with a rib. I remember pitching the original scene to Keanu after the first draft and he kinda shook his head and said "more." It wasn't enough. He started acting out some of the action…

So I went back and added a bunch of fight ideas…I don't remember who came up with what after that but we ended up here…and with my daughter's favorite panel (Page 13 Panel 1)—I thought I was raising her right… yikes! *(laughs)* That jaw. It's hard to forget that one. All credit to Ron for staging this and really telling the story of the action so clearly. We can see and feel every punch and tear.

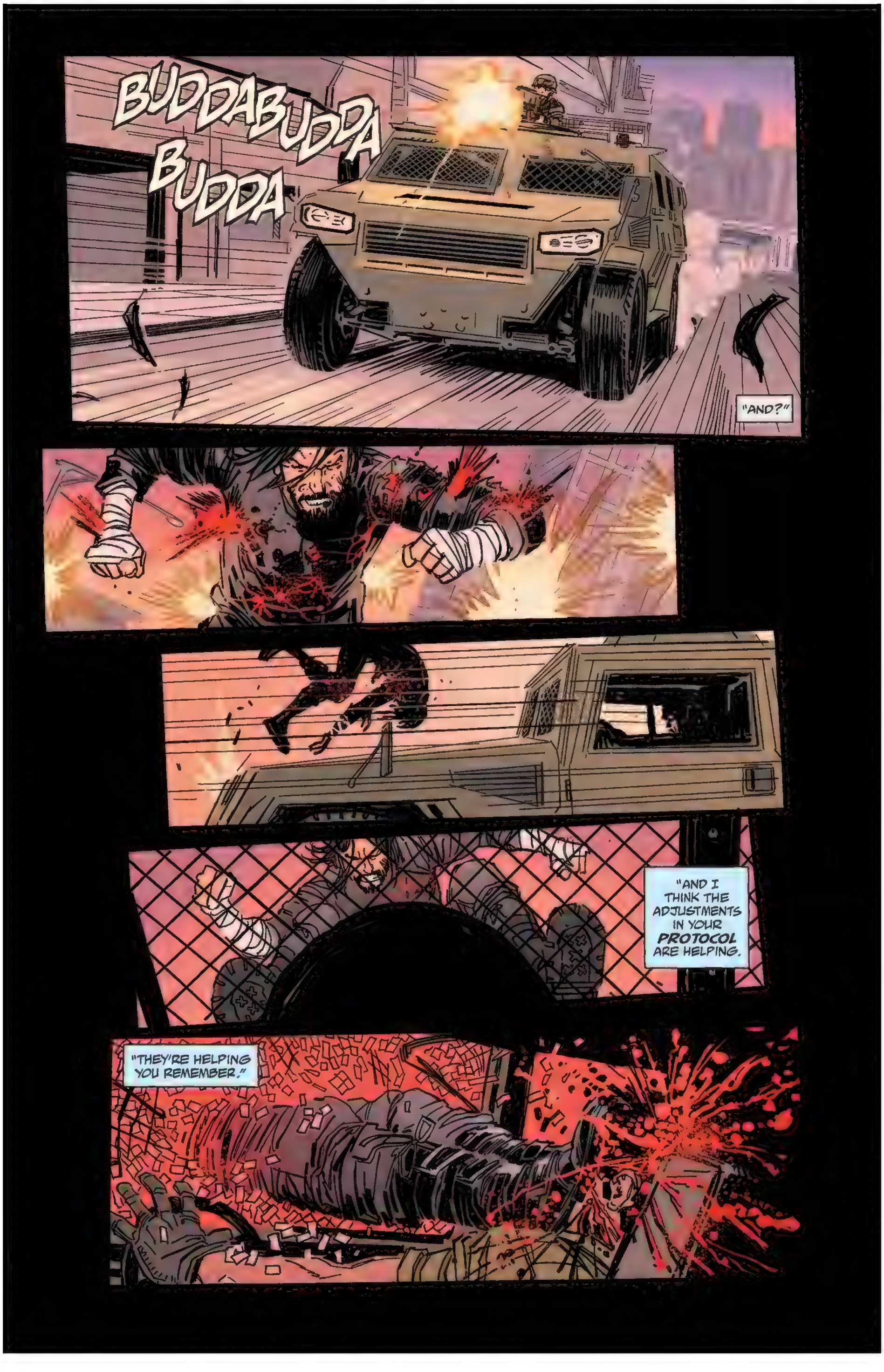
REEVES: This is really an introduction. Easing people into what B. can do. What he can take. This is foreshadowing of what you're in for with this entire series. I love the detail here in Panel 6 of Page 14—the reflection in the window. That moment before impact. Again, the power of comics—to be able to freeze that moment in time—so you can take a moment…take it all in. And we're also seeing B.'s team and their function. He's the tip of the spear and they're the clean-up—following in his wake to tie up loose ends. They're calm and efficient. But even his team—at the end—when B. goes out the window? These jaded guys are impressed. I love that last line. Showing that B. is just a little different than everyone else on this team.

KINDT: I love Page 15 Panel 1—that long shot—of them against the sky. It's perfectly framed by the city and buildings. That really hot red to make them pop. It just gives us scale and that pull back—to give us a second to appreciate all of the really brutal close-up violence we've seen. It's a nice visual break and a moment to take a breath and set up the next sequence. A nice, almost quiet moment leading into the next page…

REEVES: …falling into the food truck. That was Matt's idea. We really workshopped all of the action beats to make it interesting and colorful. We threw a lot of ideas out there…it couldn't be just him smashing into pavement. You gotta have that splash.

And again on Page 17—we were asking ourselves—what can happen to B.? What can he handle? What would he do if this .50 caliber gun was racing at him? Does he dodge or evade? No. We're showing his character here through the action—he takes it head-on. Then feet first… through the windshield.

KINDT: We really did consider location and staging. We didn't want this to be a generic fight scene in any way. If something got hit—or crushed or blown up or torn in half…we discussed every aspect of it. And that mix of



gore and the crushed food truck in Panel 2—it's subtle…you almost don't see the dead soldier in there…but it's absolute mayhem at this point. There's so much going on you really don't notice it right away.

REEVES: I really like the impressionistic panel of the guy getting run over here. It's just a great example of the real collaboration we have going. There are parallels in this process to filmmaking. Matt and I are the writers and directors in a way and Ron is acting it out and doing cinematography along with Bill who's controlling lighting.

KINDT: And Clem is punctuating the score with sound effects in just the right spots. The visual sound and fonts and lettering is something we get to do here that we don't have in film necessarily. An extra tool in our toolbox.

I think in our initial script we had the bullet going across B.'s face…sort of scraping his nose and cheeks. But the way Ron laid it out…that nose gets taken clean-off. It's a great improvisation

because it sets B. up to really be this kind of demonic creature by the end of the issue…

REEVES: Here we're just escalating the violence. Pushing it further…again with great use of sound effects to punctuate the action. But where do we go from here? How do we escalate? We figured out a way…on the next page.

KINDT: We really discussed the use of sound effects and we pared them down considerably. We save them for very specific moments—to help tell the story or punctuate action. We don't always need them so when they're there… they have even more impact. The big one on the previous page and the one where his hand gets shot…you really feel those and the effects become part of the storytelling and art.

We also see B.'s character in the action here. He's not just a brutal punching and killing machine. He uses tactics. He improvises. He

uses this guy's own hand grenade against him. But in a way that only he could. How can you defend yourself against B.? You can't.

REEVES: We escalate by going from car to plane. And bringing back Keever here with the binoculars. So we know that B. isn't just set loose. He's got overwatch. We hint at the bigger backstory. That B. has history. He has a team that's watching him and using him. Again some great coloring by Bill to set up the scene change and keying the different color schemes to B. and Keever.

KINDT: The close-up and the loss of his nose here really sets the next stage. This guy is not who you think he is. He has history. The look in his eyes at the bottom of Page 22—wow. Just… makes you want to know what's fueling him.

The subtle shift of color here is great storytelling with color. The purples of dusk are keyed to Keever and we'll see Bill repeat that color and key it to Keever on Page 27 for just one panel—

but without this set up—Page 27 doesn't work half as well.

REEVES: Then we go all out. Giving Ron some room to blow it up and escalate the scale of violence. And we see that layers of B. start to peel away now. The human part of him is getting peeled off and we start to see another side of his character. A less-human side.

KINDT: We spent a lot of time discussing the fight scene. We wanted it to escalate…and culminate here. Hard to top a car/plane head-on collision. But also—this is one of the funnier scenes to me. The dialogue over the top—the idea of whether or not B. was suicidal was something we discussed early on. I thought maybe he would be but Keanu was insistent that he wasn't. I really thought that was a great original take on an immortal character. And that conversation gave us this great line and the duality of his nature.

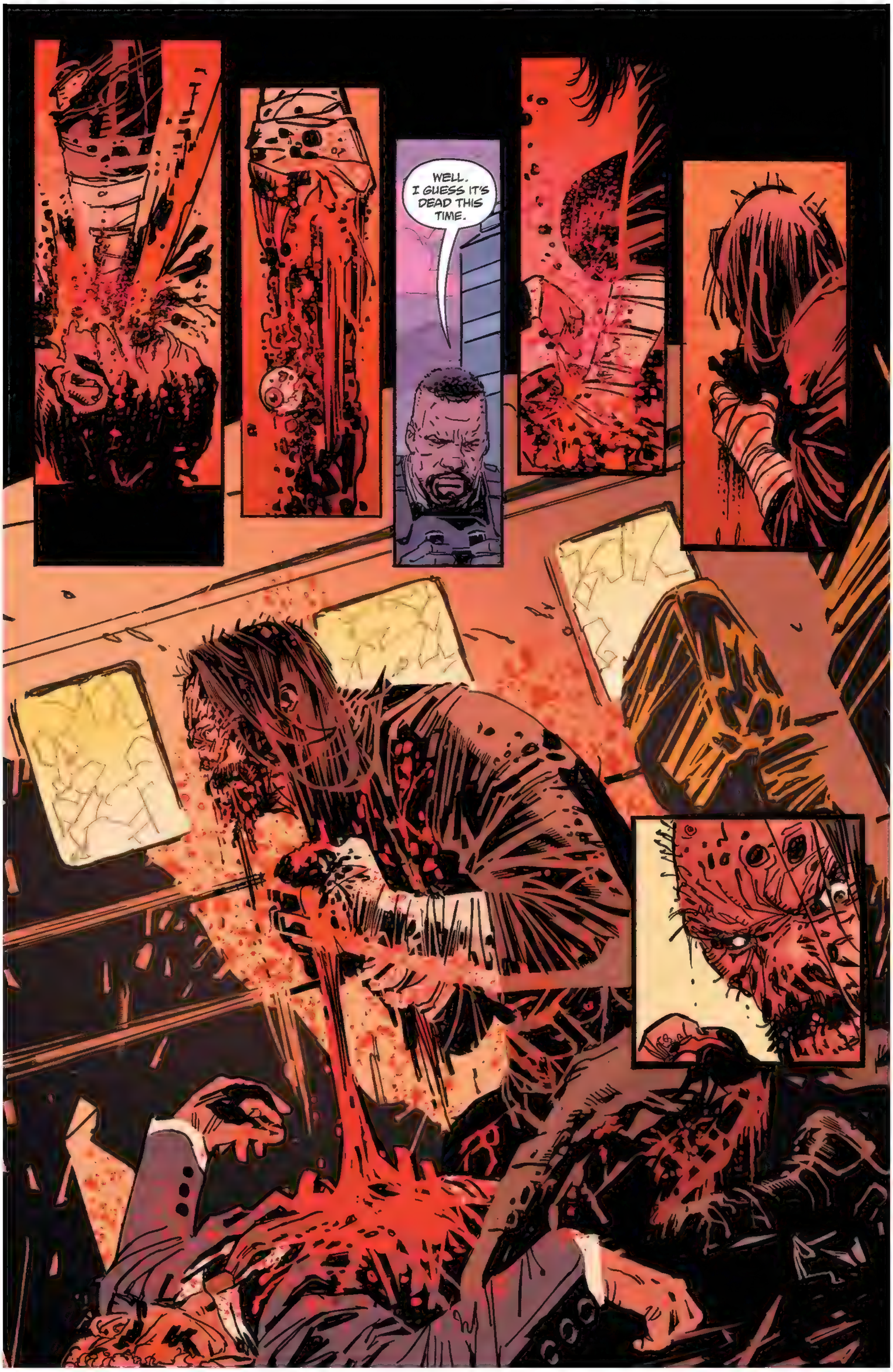
"WELL...I HAVEN'T FOR A LONG TIME, ANYWAY."

REEVES: He's ripping out a heart now. This is berzerker mode. This is why he's called berzerker. And Ron really makes him look demonic here. Skeletal almost. Haunted.

And our first small insertion of this black-and-white panel. A character we haven't met yet. We're doing flashbacks, flash-forwards, voiceovers, dialogue in past and present, all at once. Introducing new characters in a single frame. It's something you can do in film but not to the level you can do in comics. It's a wonderful toolbox of techniques for storytelling.

And then this shot of Keever on Page 27—top middle—we dropped this in *(laughs)*—again showing character through action and reaction.

And the final panel...just savage. He takes this bite of the heart. He just looks completely



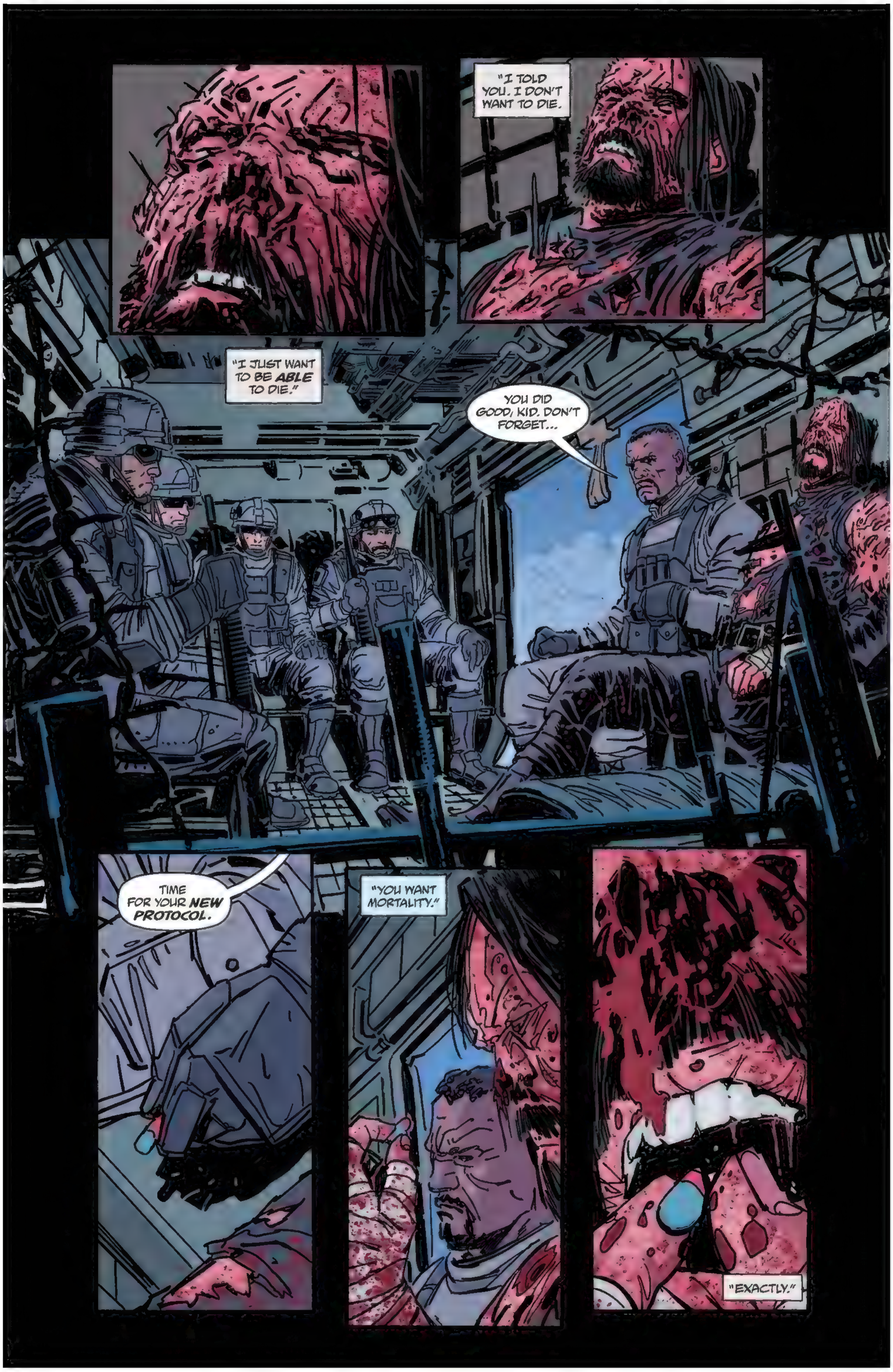
possessed here. I love it.

KINDT: Keanu narrated this part of the story… and I was like…oh my god. Can we do this? Can we get away with this? And can we do it in a way where we will still care about this character? It was that apprehension I had over this story beat that really made me excited to work on it. Keanu wanted to push B. way past what I would be comfortable with…and then have us deal with the repercussions. So we did it…and we are. And it's a much more nuanced character and story because of it.

And that amazing purple-hued panel of Keever. Again—all credit to Bill and Ron. The color sells it. Just a small beat of dark humor dropped into this absolute mayhem.

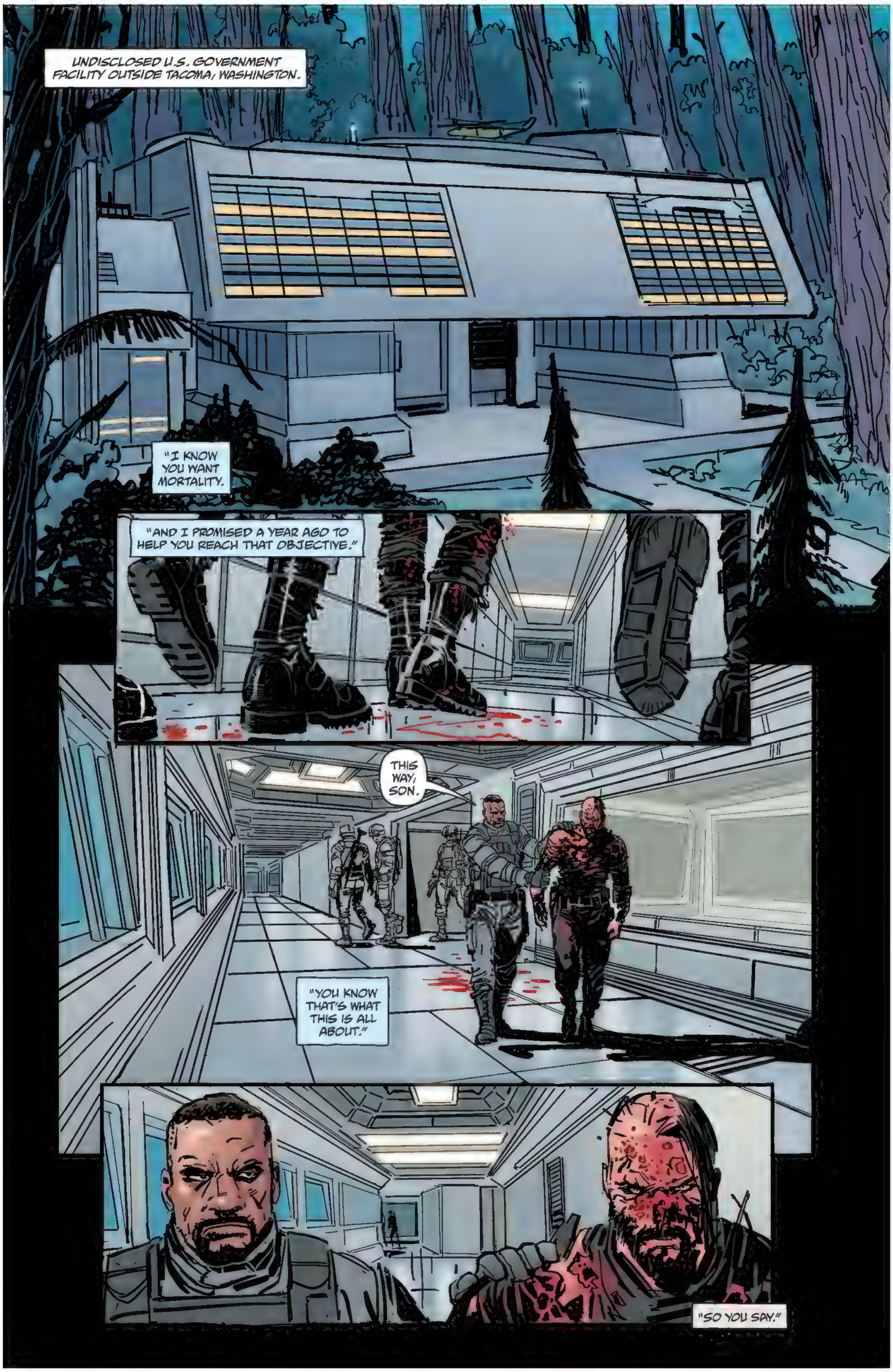
REEVES: And then the big reveal—there's a bystander. An innocent kid. And the quick black-and-white image of another kid. We're starting to get glimpses of B.'s past. We're seeing the present triggering the past. All layered together.

Last panel on Page 29. We get a little meta here. The red and blue pill. Full credit to Bill Crabtree here and the reference to *The Matrix*. I thought it was really funny…but it also speaks to the duality of the character if you dig deeper into the symbolism of that and his shifting demeanor and the protocols that seem to rein him in and also let him lose control. Intense action and then this quiet moment of reflection.



KINDT: And here are the repercussions. I think the violence and the story so far…maybe you get swept up in it. You're along for the ride. It's fun in its own way…and then we get this sucker punch. A kid watching it. And that moment of hesitation in B. We've seen what he's capable of…what he can do. What he will do. But what does he do here? We don't tell you…yet!

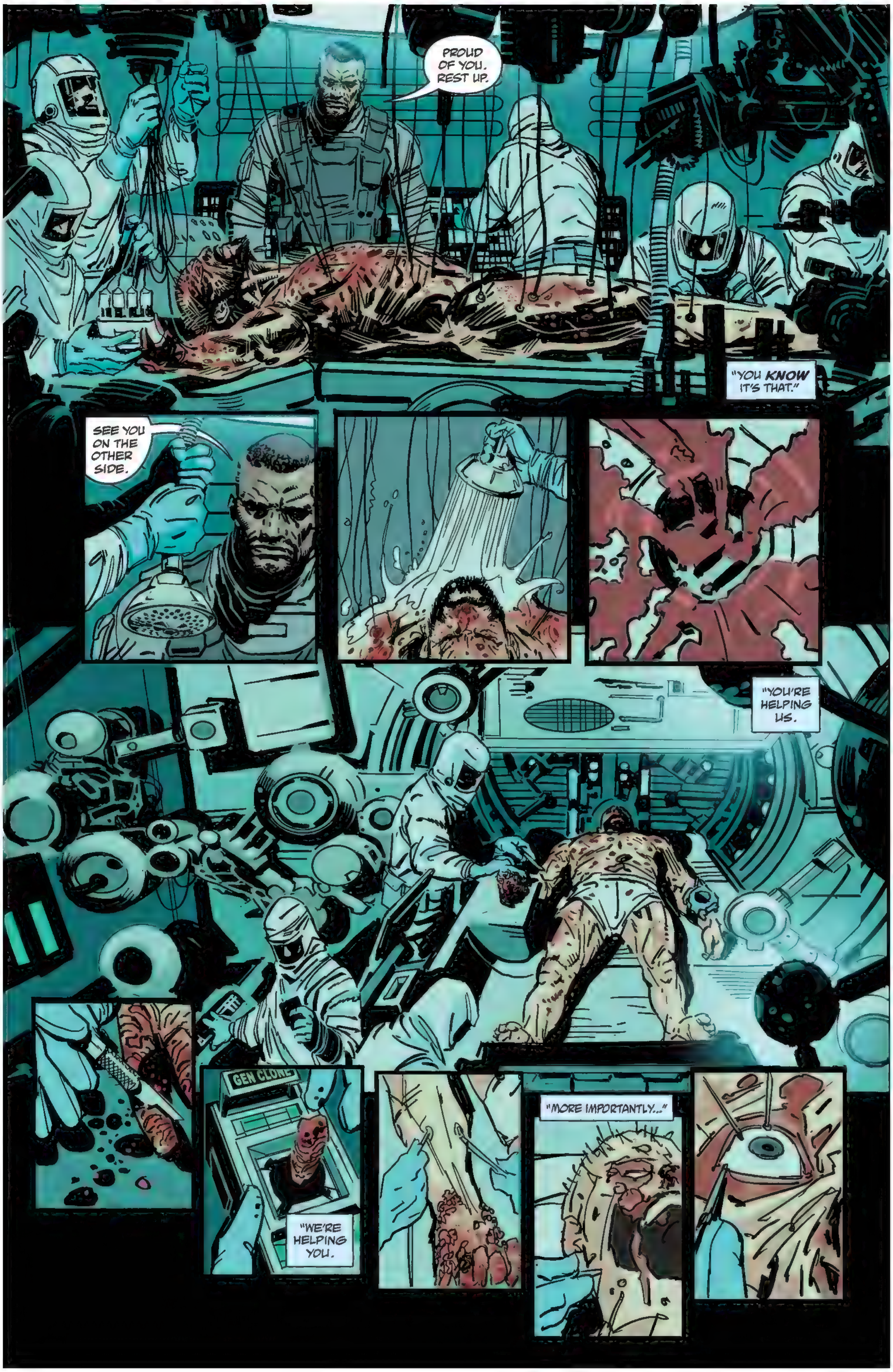
Then a brilliant color shift on Page 29 from Bill. The warm colors are gone. B. is cooling down. Except for that raw-meat color of B. still kind of glowing. B.'s team just sitting there stoic. But you know inside they're wishing they could sit just a little further away from B.



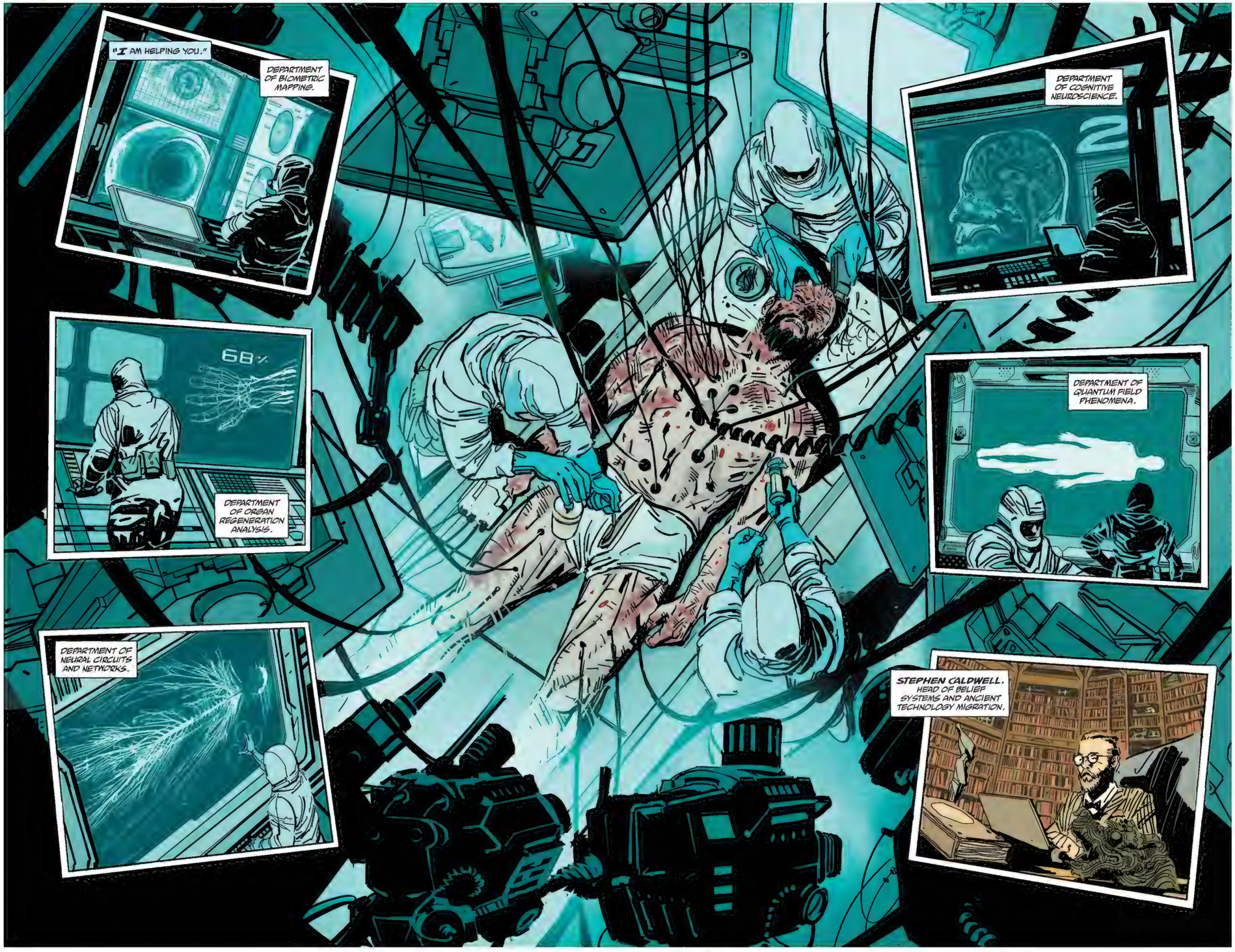
REEVES: Bill does a nice job of shifting the scene and cooling down the colors. And we get our hidden secret HQ. We gotta have that. We drew a lot of inspiration from Bill's colors here and how he's keying the color schemes to the different characters and action and their relationships.

And on Page 31 we see B. bringing in his color—the blood red—literally—into this other world. His brutal world getting tracked into this world of science…

KINDT: Secret HQ! We talked a lot about location and the look of the place. Eventually we settled on Tacoma—I think the contrast—again the duality—of a hi-tech location embedded in amongst these old trees… hidden within nature…it seemed to be the perfect place.



And the tech and process of cleaning B. here. It's not recovery. They're not patching him up or helping him or coddling him in any way. They're just cleaning him off and studying and scanning him. They're cutting a finger off and dropping it into a scanner! I love all these small inset shots. Growing up on *Tin Tin* and tons of old comics—I love a page like this with a bunch of little panels that you have to kind of decode. It really puts you in the scene. If you look to something like *Dark Knight* for inspiration—for every splash page in that book and the amazing impact it had—there were also a lot of pages with 9-plus panels—sometimes 12 or more. It's that contrast that makes the big images work even better.



REEVES: And here…if you didn't know it yet—he is being studied. *(laughs)* And we had a lot of fun coming up with the different departments here—this is Matt K. getting pulpy.

KINDT: And we get a double spread here! We spent so much time discussing the names of the different departments. I love this stuff—the worldbuilding. The idea that there is so much activity going on around him. All the different sciences that are coming from B., and we get to foreshadow some bigger characters and events coming up. Watch out for that Caldwell.

REEVES: Page 34 Panel 3. Matt wanted to have a kind of classical art homage here…

KINDT: Yeah. I totally forgot about this until you mentioned it. It's kind of a callback to a sub-genre of Renaissance paintings of Jesus being carried to the tomb…I thought that classical imagery would resonate…that kind of impermanence of death in relation to our character. The handling of the body with reverence which contrasts with B.'s handling in a cold scientific way. And they both have a solid beard game. *(laughs)*

REEVES: Here we meet Diana—our Egyptian scientist and investigator. The scenes of nature behind her again showing the duality—blending the wild and nature with control and science. It's a hospital or clinic setting but also… it's not.

...THIS IS MORE THAN A JOB FOR ME.

I'VE BEEN WORKING WITH YOU FOR A YEAR NOW.

I KNOW YOU'RE NOT A GOD.

I DON'T BELIEVE IN GODS.

I DON'T WORSHIP YOU. I DON'T FEAR YOU. I DON'T WANT ANY-THING FROM YOU.

EVERYONE WANTS SOMETHING.

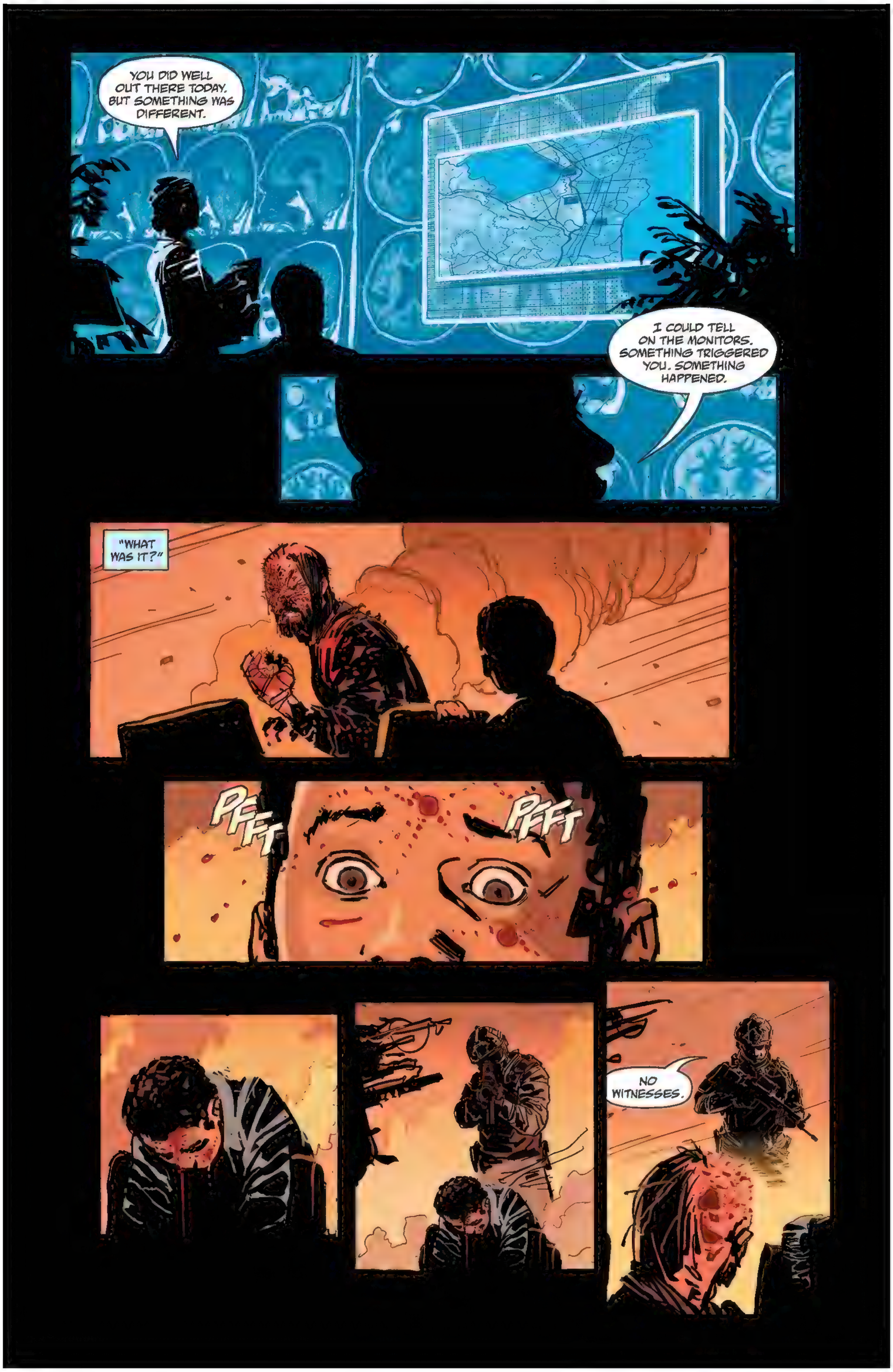
MAKE YOUR SUPER ARMY AND YOUR CLONE SOLDIERS FROM ME. I DON'T CARE.

I JUST NEED ***MORTALITY.***

GODS ARE IMMORTAL. ***I'M*** IMMORTAL.

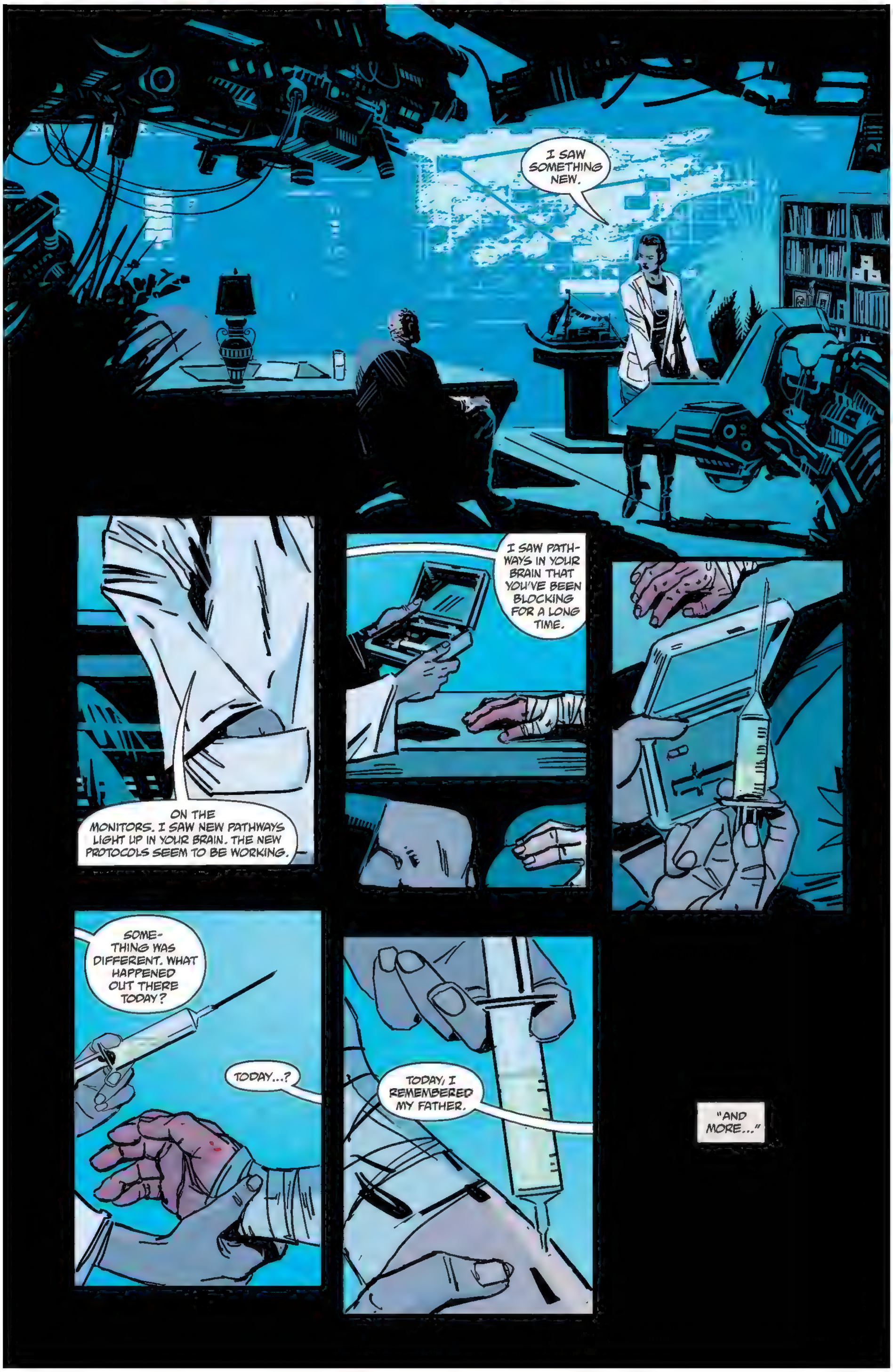
REEVES: We're really setting up and defining the character here. And it's like…I don't know how to speak about this—it's strange. Where do we place this character? He's not an anti-hero. He's immortal and powerful and kind of transforms. He's not the Hulk or Wolfman or a vampire. He has a kind of bloodlust. More of a lust for violence. It's a classic comic book trope and that myth—the duality of normal personhood but with this "otherness." These kinds of super-human capabilities—I think this is what we're investigating. What does that mean? This heightening of the human condition. That's what we're having fun with. We're trying to explore the cost of exceptionalism—the psychological cost of otherness.

KINDT: We had a lot of dialogue here which I love. It's all super important. But having drawn tons of comics myself I know that drawing two characters



talking in an office is really boring. So adding some fun stuff in the background. Layering some visual hints at character and foreshadowing with abstract images of nature seemed like the way to go. It's subtle. But we really wanted to put as much as we could into every panel. The best comics are the ones that you need to read twice. This is definitely one of those.

The reveal on Page 37 is huge. We see what B. did during the mission. The innocent bystander. And suddenly we realize that as monstrous…as out of control as B. was…he didn't kill the kid. His team did. The violence and morality in this story is really what we're dealing with here. This is just the tip of the iceberg.



REEVES: We didn't want this to be a typical therapist/subject relationship. We wanted it to be something distinct. He's not only going through some psychological discovery here—but also the meaning and science behind it all. We're digging into where we're at as a species. The old "nature versus nurture." As an adult when you gain personhood and a consciousness—how do you deal with the self and inherited psychology and biology? We're getting into that duality and synthesis through these scenes and these characters.

KINDT: Bill's color is brilliant here. He set up the black-and-white flashback panels earlier…and then on Page 39—we see just a hint of color sneaking into the eye…and then into the last panel on the page…the color is shifting. Writing this kind of story is like directing an orchestra in a way. We're handling all of the big character

stuff—the "who and why" of B. but we're layering in color and flashbacks and plot so they all tie together. We're hitting you with it all at once. I hope it's kind of like listening to classical music where you can just isolate the violins...and then the cellos or percussion and focus on that. Then pull out and hear it all at once. Each piece of the comic is playing its part—building to a whole piece.

REEVES: I love how we're slowly easing into color here as our character remembers…and we get the reveal of him on the next page. It's slowly turning from black and white to color…

Our present day characters begin to fade to blue and the past turns to full color. Foreshadowing here as B.'s eyes…as a baby begin to glow blue. And our parents look at each other like…"uh oh."

KINDT: I remember when we discussed this specific imagery. It was something Keanu had from the beginning. It's shocking…and it's visceral. It's violence and caregiving and the complications all at once. At first I was like "yeah, okay" but in my head I was like "uh… oh man, I'm not sure", but I never shoot down any idea. I'm always open—always on the hunt for something original and unique. When we started diving into the character—into who and

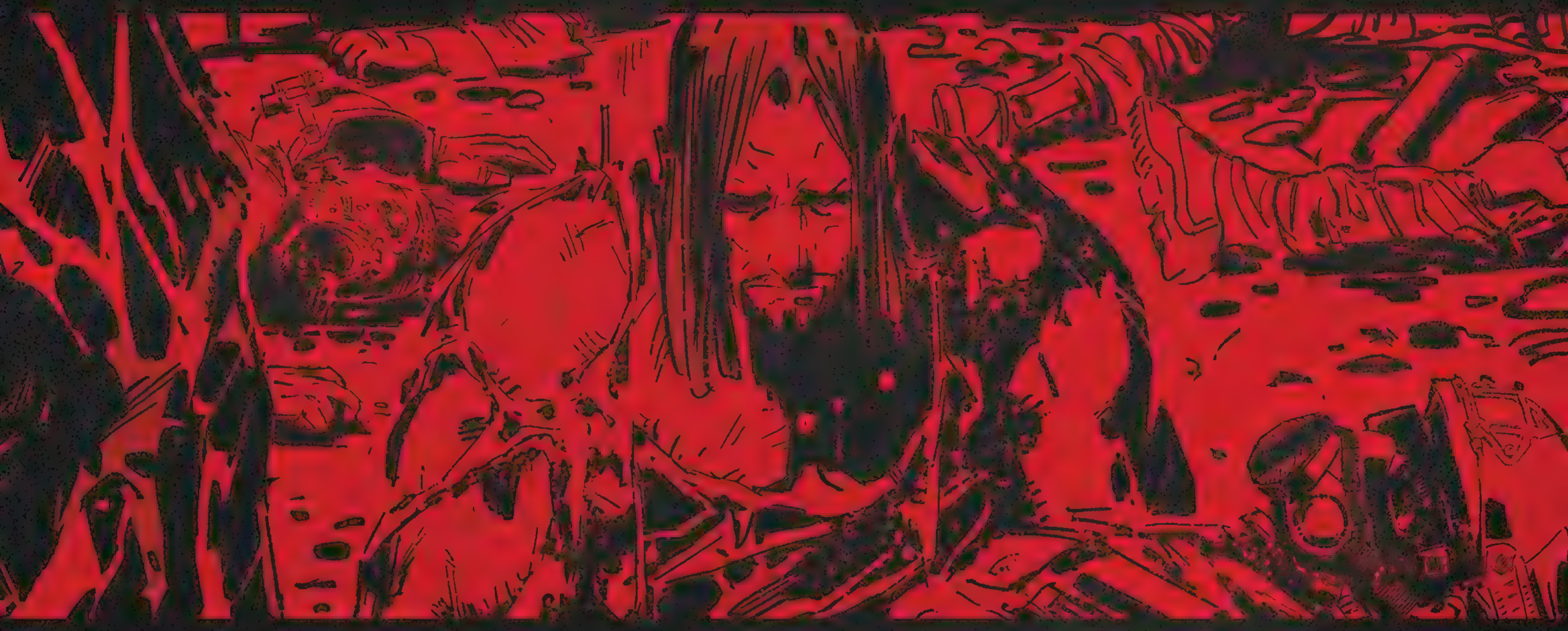
what B. is. It made sense. It had to be this. It's something we've never seen before. Not like this. It's foreshadowing of all the trouble that B. is going to be causing for literally 80,000 years. This scene and the double-page in Issue #2—are two scenes that I promise you will never forget.

And those baby blue glowing eyes…Ron nailed the look. I am scared of that baby. It's that look of innocence and savagery put together. I think the close-ups of eyes in this issue are really the entire story…we see them repeated throughout—with slight variations—each close-up having a completely different meaning.

REEVES: And the final reveal. 80,000 years ago. Perfectly placed in the top left corner—the past. And in the bottom right corner…the future…"to be continued."

In a way this final dual page is an example of classical western aesthetics. Not only visually but in storytelling. Light and dark. Left to right. Past and present. To future. Perspective. How our eye and mind's eye creates, interprets, internalizes. Storytelling.

KINDT: 80,000 years ago. We talked a lot about time and place…and settled on 80k years ago. From here? We can go anywhere and do anything…and we do end up going almost everywhere…and do nearly everything.



COVER GALLERY

Issue #1 Cover by **RAFAEL GRAMPÁ**

Issue #2 Cover by RAFAEL GRAMPÁ

Issue #3 Cover by **RAFAEL GRAMPÁ**

Issue #4 Cover by **RAFAEL GRAMPÁ**

Issue #5 Cover by **LEE GARBETT**

Issue #6 Cover by **LEE GARBETT**

Issue #7 Cover by **LEE GARBETT**

Issue #8 Cover by **LEE GARBETT**

Issue #9 Cover by **RON GARNEY** with colors by **BILL CRABTREE**

Issue #10 Cover by **RON GARNEY** with colors by **BILL CRABTREE**

Issue #11 Cover by **RON GARNEY** with colors by **BILL CRABTREE**

Issue #12 Cover by **RON GARNEY** with colors by **BILL CRABTREE**

BRZRKR

Artwork by **MATT KINDT**

Artwork by LEE BERMEJO

Artwork by **DAN MORA**

Artwork by **RAFAEL ALBUQUERQUE**

Artwork by JOHN PAUL LEON

Artwork by JEFF DEKAL

Artwork by JENNY FRISON

Artwork by GIUSEPPE CAMUNCOLI

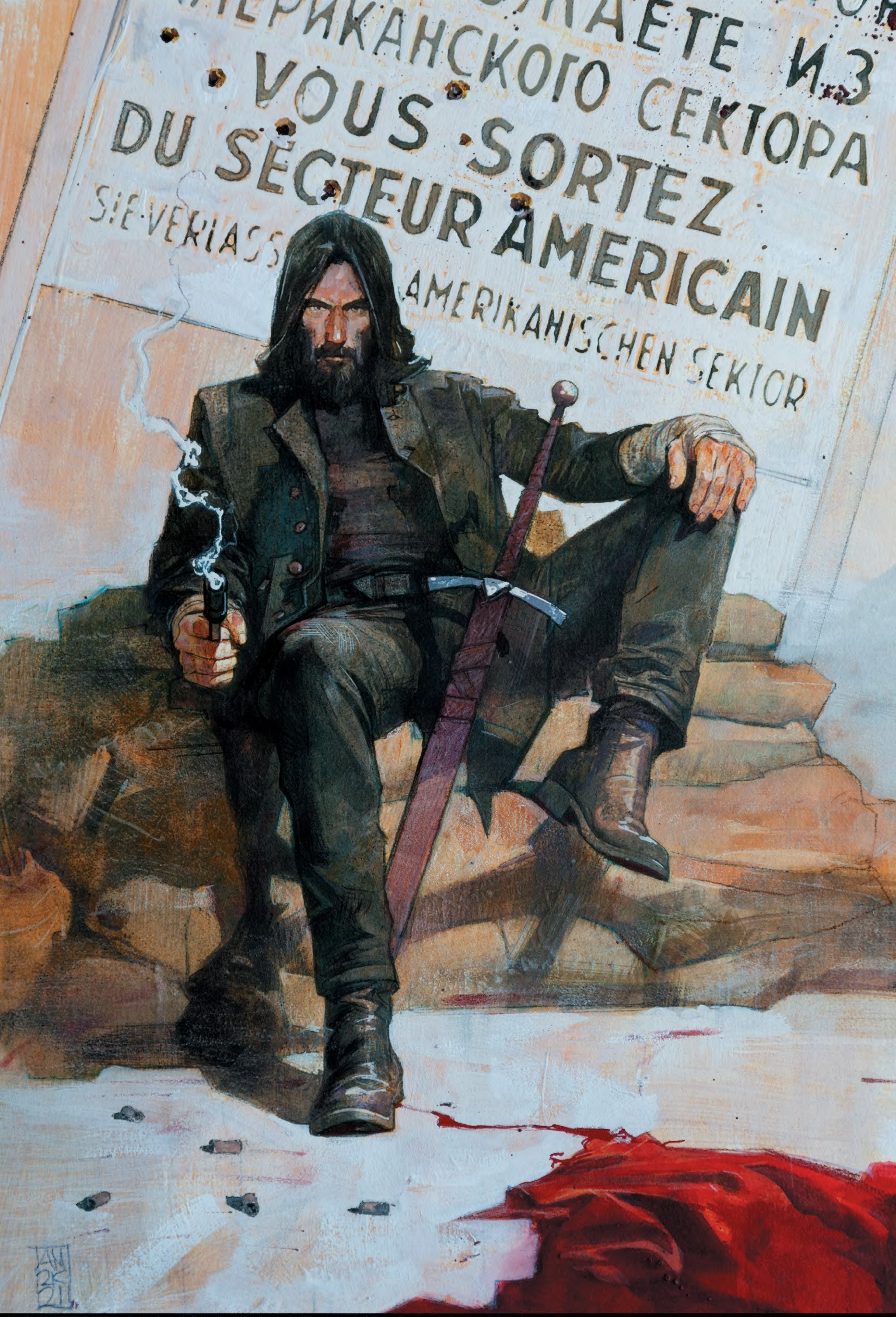
Artwork by TYLER KIRKHAM with colors by ARIF PRIANTO

Artwork by JORGE FORNÉS

Artwork by JAMES HARREN

Artwork by **MIKE DEL MUNDO**

Artwork by **KEVIN EASTMAN** with colors by **FAHRIZA KAMAPUTRA**



Artwork by **ALEX MALEEV**

Artwork by **BOSS LOGIC**

© Jack Guy Photography

KEANU REEVES, the iconic star of feature films such as *John Wick* and *The Matrix*, is the creator and co-writer of *BRZRKR*. Reeves is a celebrated actor whose 35-year film career has garnered enormous success at the box office and received widespread acclaim. *BRZRKR*, his first comic book and graphic novel series, is the highest funded comic book Kickstarter of all time and the highest selling original comic book series debut in over 25 years.

MATT KINDT is the *New York Times* bestselling writer and artist of the comics and graphic novels *Dept. H*, *Mind MGMT*, *Revolver*, *3 Story*, *Super Spy*, *2 Sisters*, and *Pistolwhip*, as well as the writer of *Folklords*, *Black Badge*, and the Eisner Award-nominated *Grass Kings* with BOOM! Studios, *Bang!*, *Ether*, *Fear Case*, and *Crimson Flower* with Dark Horse Comics, *Justice League of America* with DC Comics, *Spider-Man* with Marvel Comics, and *Unity*, *Ninjak*, *Rai*, and *Divinity* with Valiant Comics. He has won the PubWest book design award, been nominated for six Eisner Awards and six Harvey Awards (and won once). His work has been published in French, Spanish, Italian, German, and Korean.

Over the course of his 30-year career, **RON GARNEY** has built a large fan following, illustrating some of the industry's greatest characters including Spider-Man, Hulk, Wolverine, Thor, X-Force, Captain America, Ghost Rider, Moon Knight, Silver Surfer, G.I. Joe, and the Justice League of America, along with original series like *Men of Wrath* with Jason Aaron. He recently completed acclaimed runs on *Daredevil* and *Savage Sword of Conan* at Marvel Entertainment. A perennial "Top Ten" artist during his career, Garney has been nominated twice for the industry's coveted Eisner Awards, for Best Artist and Best Serialized Story (*Captain America* with Mark Waid), and has worked in Hollywood on major projects, notably as a costume illustrator for *I Am Legend* (starring Will Smith) and providing illustrations for Marvel's *Daredevil* on Netflix.

BILL CRABTREE has been coloring comics since 2003. His work has been nominated for Harvey and Eisner Awards. Career credits include colors on *Invincible*, *The Sixth Gun*, *The Damned*, *Bang!*, *Crimson Flower* and *BRZRKR*. He lives in Portland, Oregon with his partner, their daughter, two cats, and a dog.

CLEM ROBINS has worked in comics since 1977, and has been all over the place. Projects include *Hellboy*, *X-Men*, *Spider-Man*, *Superman*, *Batman*, *Green Lantern*, *The Fantastic Four*, *Wolverine*, *Teen Titans*, *Preacher*, *Y: The Last Man*, *Deadman*, and many others. His work on *100 Bullets* was nominated for a Harvey Award. He is currently lettering Tom Taylor and Andy Kubert's series *Batman: The Detective*. His 2002 book *The Art of Figure Drawing* was published by North Light Books, and was translated into Spanish, French, Italian, German, and Chinese. His paintings and drawings are in the Eisele Gallery of Fine Art in Cincinnati, and in the permanent collection of the Cincinnati Art Museum. You can see them on his website: www.clemrobins.com.

SON OF ULTRON

"THIS FAN... THIS MONSTER!"